

The Cathedral Age



ST. JOHN'S GATEWAY AND APPROACH
TO NORTH TRANSEPT OF WASHINGTON CATHEDRAL

(From Architects' Drawing of this portion of the Cathedral as it will look when Completed.)

Easter - 1927

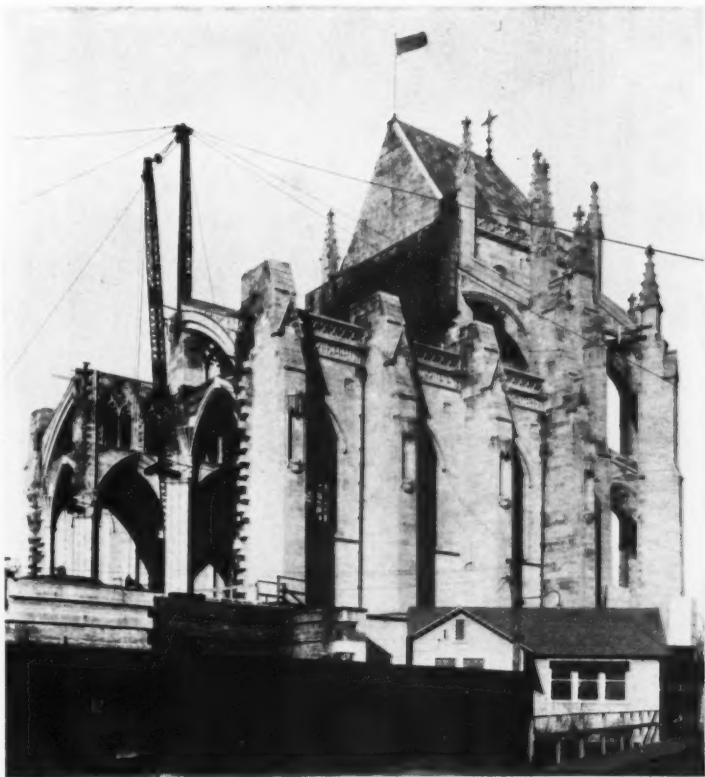
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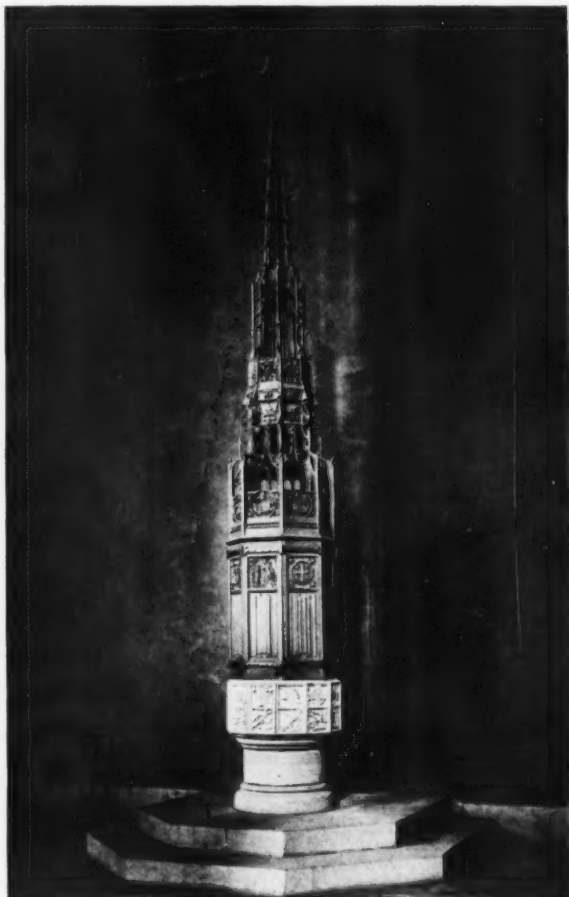


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The Cathedral Age

VOLUME II

Easter, 1927

NUMBER 1

EDWIN NEWELL LEWIS, B. LITT., EDITOR

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(Architects' Drawing of Washington Cathedral)

INTERIOR OF THE NORTH TRANSEPT AND THE CROSSING

The massive piers in the foreground, designed to support the great central tower, are now under construction on the main floor of the Cathedral. The historic Canterbury Ambon or Cathedral pulpit and the Bishop Mackay-Smith memorial lectern may be seen in the lower right hand corner of the drawing.

The Cathedral Age

Easter, 1927



ARCHITECTURE AND CIVILIZATION*

By the Bishop of Washington,

The RIGHT REVEREND JAMES E. FREEMAN, D. D. LL. D.

WE build ourselves in stone. Even the literature of a people does not give more enduring distinction to their traits and characteristics, their aspirations and hopes than what they leave behind in the way of enduring buildings. We can almost judge a civilization by the kind of buildings it produces. This is conspicuously true concerning those monumental structures that still endure to witness to the religious aspirations of a people. Architecture literally interprets the spirit of an age.

It was said of the Roman Emperor, Augustus, that "he found Rome brick and left it marble." This transition marked the growing refinement of the people as well as their increasing love of the beautiful. Changing types and forms of architecture more than anything else indicate those great transitions in human thought that have marked the rise of man from lower to higher levels of thinking and living.

Nowhere is this more evident than in those great buildings that still stand as the witnesses of a growing and deepening sense of religion

and its higher aspirations after things that satisfy the yearnings of the soul. It is little wonder that when man was engaged most assiduously in creating works of monumental grandeur to express his religious aspirations that he gave freshened impulse to the crafts and the arts. The very creation of these mighty buildings gave inspiration to painters, sculptors and musicians, and by their very majesty and beauty lifted the thoughts of men and led them to envision and produce that which was born of the soul.

When King Solomon built the great temple in Jerusalem he not only undertook to make it so rich and splendid that it would command the reverent admiration of those who worshiped in it, but he also sought to make it the focal point in the life of the nation as a whole. It was to be at all times to his people, whatever their condition, their fortune or misfortune, whether dwelling under its shadow or in places far remote

*This article was written at the request of the editors of *The Witness*, Episcopal Church Weekly published in Chicago, for a special Washington Cathedral number issued on March 3, 1927.

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their witness to Jehovah's presence in their life, the visible evidence of His unflinching guidance and support in all the concerns of their pilgrimage. What this building meant to this people, what conspicuous place it occupied in their thoughts and movements it would be impossible to say.

Again and again, such great buildings have been reared, representing the sacrifice and love of a people, and many of them have endured through the long ages, even in spite of changed and changing conditions of apathy and even of apostasy, to witness to an undying religious faith. Sabatier is right, "man is incurably religious." However he may stray from the path of rectitude, however he may change the forms of his religious expressions and devotions, he still continues to demand that which satisfies the deeper and finer yearnings and aspirations of his soul. The great cities, ancient and modern, have been builded about some splendid central house of worship, that has stood like some mighty sentinel or guardian of the community in which it was placed.

Our age, more than any other, has been one that has been distinguished by the rise of great cities. In the matter of building, and in some respects in the matter of architectural splendor, it has no parallel in the known history of mankind. One sometimes wonders as he marks this amazing growth and development, what future ages will think of the civilization that produced the cities of the present time.

Once religion and the arts reared their noble temples and made them the outstanding features of the community in which they were placed. Once the things of the spirit articulated themselves in such forms of beauty that they outdistanced all competitors. What are we producing today that shall speak to succeeding

generations of the spiritual aspirations and hopes of the age in which we live? Is there in our modern life that which adequately witnesses to our love of beauty and to our deep sense of religious values?

The observation made by two distinguished English visitors concerning our modern cities and their architecture is suggestive: "the things that have impressed us most," they observed, "are your amazing railroad stations and your superb banking institutions." They had seen our great American cities, they had felt the throbbing life of this great western continent, they had been overwhelmed with our growth along material lines and our commanding place as a commercial nation. They had evidently seen little that spoke to them of the soul of America. We recall that when Henry James visited the nation's capital some fifty years ago he observed the noble character of its splendid buildings erected for administering the concerns of the state. (Even then, Washington gave promise of being one of the beautiful capitals of the world.) Turning from these, he sadly remarked that he saw in the nation's capital nothing that gave adequate testimony of the spiritual ideals of our people.

In an age that is producing as ours is the evidences of our commercial sovereignty as well as the witnesses to our growing love of luxury, it is imperative that we give heed to those things that affirm our trust in God and our belief in His superintending care and guidance. Perhaps at no time in the world's history has there been greater need of these than in this present pregnant hour. We are staggered if not overwhelmed as we contemplate the amazing growth of this country. We have risen in the brief space of one hundred and fifty years to occupy a commanding place among the nations of the world. Our

Rev. Geo. Thomas M. Spaulding
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ARCHITECTURE AND CIVILIZATION

growing wealth and power is the wonder and the envy of the older nations of Europe. Our leadership in the things of commerce is unchallenged. What do we suggest to the world concerning the things of the spirit? Where are the evidences that along with our unparalleled growth in things material we are conserving the things of the soul?

It is this that has moved the lovers of America to attempt to erect on the greatest eminence in the capital city a mighty fane that shall stand through the ages to tell to all the world that we believe that righteousness alone exalteth a nation. To make this building the richest and most beautiful that the mind of man can conceive or his hands create, is no mean ambition. To make it stand in the capital as worthy of companionship with those great buildings that witness to the strength of the state, appeals to our deepest love for God and country.

Here where the forces of the country find their meeting place, here at the very fountain head of the government itself, must be erected a worthy witness of the faith by which we believe the nation lives. Here beneath the arches of this noble temple must

be heard the great prophets, whose messages concern the most vital things of our life. It grows increasingly clear to the wisest man in public life that such a building is supremely needed. Great in its compass, magnificent in its proportions, beautiful and symmetrical in its lines, it must be broad and comprehensive enough to shelter all who believe in the sovereignty of God and the brotherhood of man.

We readily accept an imposed tax for the building and maintenance of those splendid structures that in the capital are used for administrative purposes. We ought with like readiness to accept our responsibility and to give voluntarily for the erection in the capital of this great witness to the Christian faith. It appeals to our patriotism, to our love of country; it appeals to our finer sentiment as a supreme expression of the beautiful; it appeals to our deeper religious nature as that which witnesses to the finer things of the spirit. It can only go forward through the loyal support and generous gifts of those who have the vision to see its vast importance.



WASHINGTON MONUMENT FROM THE BISHOP'S GARDEN

Looking over the stately trees which enclose the large open air amphitheatre, the pilgrim sees the memorial shaft in the distance.



(Photographs for this article supplied by Topical Press Agency, London.)

TWELVE HISTORIC KNOCKS ON YORK MINSTER'S DOOR

"From up there in the darkness came then the striking of midnight. . . . Then with a mallet of Minster oak made for this occasion the Archbishop gave upon the door one knock for every hundred years that divide us from Edwin's baptism. That done, he cried 'Open me the gates of righteousness that I may go into them and give thanks unto the Lord.'" (From the *Manchester Guardian Weekly*, January 7, 1927)

YORK MINSTER'S THIRTEENTH CENTENARY

By the REVEREND F. HARRISON, M. A., F. S. A., *Librarian of the Minster*

TO THE thousands of Americans who in recent years have visited the stately Cathedral of York, England, and the thousands more who have heard about its glories and seen them, however faintly, represented in pictures, the 1300th Anniversary of York Minster, which is to be celebrated from June 28th to July 6th, 1927, will be an event of more than ordinary interest. Since the day, most probably Easter Eve (Bede's words are:—*die sancto pasche*) in the year 627, when Paulinus, the first Archbishop of York, baptised Edwin, King of Northumbria, at a well (the traditional site of which is still shown to visitors to York Minster), in a small wooden church specially erected for the purpose, there has been, almost continuously, a Christian church on the spot now covered by one of the noblest churches in Christendom.

There was a bishop of York at the beginning of the fourth century. It is not known where his cathedral was; but it was probably on the opposite bank of the river Ouse, on a hill still known as Bishophill. So the see of York is older than that of Canterbury, though the see of Canterbury was founded in the year 597, thirty years before the see of York was revived. Since the year 627, there have been on the site of the present cathedral church of York four churches besides the wooden church:

(1) and (2) Two pre-Conquest churches, the first begun by Edwin and finished by Oswald, his successor; the second built in the second half of the eighth century under Archbishop Albert and described in a poem written by Alcuin, who assisted in the work.

(3) A Romanesque church built

by Archbishop Thomas of Bayeux from 1070 to 1100, and the eastern arm rebuilt, with a crypt underneath, by Archbishop Roger between 1154 and 1181.

Of these earlier churches, very little remains—of the pre-Conquest building probably nothing; of Thomas' work only a few fragments, some of which are inaccessible; and of Roger's magnificent choir and crypt only a portion of the crypt, but enough to provide materials for a complete and accurate plan of the eastern arm that he erected.

(4) The present church, which took the place of the Romanesque church as the result of four building schemes, before which the earlier church gave way arm by arm:—

(a) The Early English Transsepts, erected between 1220 and 1260, planned by Archbishop Walter de Gray, whose tomb is one of the finest things in the cathedral, and crowned by the Early English Five Sisters Window;

(b) The Decorated nave, chapter house, and right-angled vestibule of the chapter house, all three built between 1280 and 1350, and glazed with magnificent Decorated windows, nearly all of which remain;

(c) The Perpendicular eastern arm, containing the choir and the five chapels eastwards, all built under one roof between 1361 and 1400, and beautified with magnificent examples of the glass-painter's craft, including three enormous "walls of glass," namely, the East Window (1405-1408), the St. William Window (1422), and the St. Cuthbert

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YORK MINSTER FROM THE SOUTHEAST

(Showing two western towers, south transept, central tower, and choir)

The Dean of York and Cathedral Chapter extend a cordial invitation to pilgrims from America to participate in the thirteenth centenary program outlined in this article written especially for The Cathedral Age by the Librarian of the Minster. Plans are being made to welcome thousands of visitors from June 28th to July 6th.

Window (about ten years later in date);

(d) The three towers—the lantern tower over the crossing (1405 to 1415), and the two western towers (1433 to 1472), which crowned the building and gave to the west front a dignity seldom seen in a facade of its kind, for it is merely the wall that closes up the nave, and not a separate architectural creation in which the fancy of the designer could have free play.

It was not, therefore, until eight and a half centuries after its foundation that the majestic cathedral of York was finished. From age to age during that time, builder after builder has striven to express through his art the unchanging beauty and truth of the Christian Faith; and from the eve of St. Peter (June 28th) till the

end of the Octave of St. Peter (July 6th), 1927, the commemoration of the blessings which have attended its history during thirteen centuries will be made.

Since May, 1925, when the first committee was formed by the Very Reverend W. Foxley Norris, then Dean of York, and now Dean of Westminster, the most fitting methods of celebrating the thirteenth-hundredth anniversary of the foundation of the Minster have been engaging the thought of a large number of enthusiastic people. It is not easy to summarize in a short paper the arrangements that have been made, but the following gives the main outlines:

Services. Although the baptism of King Edwin is connected with the Festival of Easter, it was felt that Eastertide would be too early in the

YORK MINSTER'S THIRTEENTH CENTENARY

year to attract the large numbers to the Festival which are hoped for. Midsummer was therefore chosen, a fitting time, as the Minster is dedicated to St. Peter. The list of services that have been arranged is appended.

(Eve of St. Peter).

3.30 p.m. First Evensong of St. Peter.
Preacher—the Dean.

Wednesday, June 29th

(St. Peter, A. and M.). York
Diocesan Day.

7.45 a.m. Matins (said).

8 a.m. Holy Communion.

10.30 a.m. Solemn Eucharist and Procession.

12 noon. Diocesan Service. Preacher—the
Archbishop.

3.30 p.m. Evensong (Sung).

Thursday, June 30th

Other Dioceses Day. Service as
on St. Peter's Day. Preacher at
the service at noon—the Arch-
bishop of Canterbury.

Friday, July 1st

Labor, Arts, Crafts, Literature,
and Community Day. Services as
before. Preacher at the service
at noon—the Bishop of Truro.

Saturday, July 2nd

Freemasons and Friendly Societies
Day. Services as before. Preacher
at the Service at noon—the
Bishop of Durham.

Sunday, July 3rd

City of York Day. On this day
it is hoped that processions to
the Minster from the York
Churches will be arranged. The
times of the services will be an-
nounced later. The Bishop of
New York will preach.

Monday, July 4th

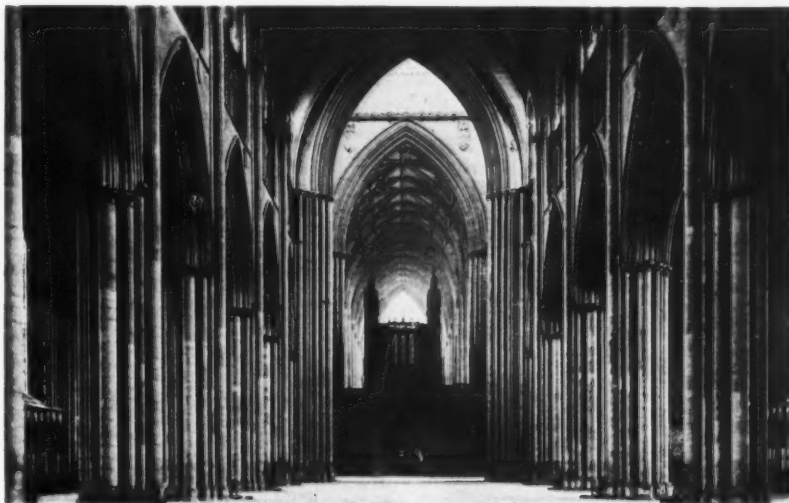
Universities, Colleges, and Schools
Day. Services as before. Preacher
at the service at noon—the Bish-
op of Manchester.

Tuesday, July 5th

Musical Day. On this day there
will be no Sung Eucharist, as
later in the day Bach's Mass in
B Minor will be sung by a large
Choir, accompanied by an orches-
tra.

Wednesday, July 6th

Children's Day. Services as be-
fore. Preacher at the Service at
noon—the Bishop of Southampton.



STATELY NAVE OF YORK LOOKING EAST TOWARDS CHOIR SCREEN

This portion of the Cathedral, including the chapter house and right-angled vestibule of the chapter house, were built between 1280 and 1350 and glazed with magnificent decorated windows, nearly all of which remain for the inspiration of pilgrims today. A description of these windows will appear in a forthcoming issue of *The Cathedral Age*.

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Members of the great Anglo-Saxon race in the United States will observe that on Sunday, July 3rd, the preacher is to be the Bishop of New York. Those able to attend the services on that day will be mainly the people of York itself and of the near neighborhood, and visitors who are staying in the city. The Bishop of New York will thus have the opportunity of speaking to a congregation of the people of Old York. It is important that this significance of the occasion should not be forgotten. The Dean and Chapter confidently ask for the prayers of the Episcopal Church in the United States on that day, when the Church of England will remember in her prayers those whom the preacher represents.

The date of the Pilgrimage to Goodmanham, a little village on the slopes of the Yorkshire Wolds about twenty miles east of York, has been fixed for July 21st, the anniversary of the Consecration of Paulinus to the episcopate. The sermon on that day will be preached by the Very Reverend the Dean of Westminster.

Pilgrimages. Up to the present time, many great English Cathedrals have been declared "free and open," and compulsory fees have been abolished. It has not been easy to follow these examples at York. During the year before Chester Cathedral was "freed," the total sum raised in fees was only about £200. This was not a large sum to risk. The fees in York Minster bring in the sum of about £2,500 every year, and the boxes for voluntary offerings another £500. The Minster, for so large a cathedral, is inadequately endowed, and the Dean and Chapter rely on the sum which is thus collected to pay the wages of part of the very large lay staff. In "freeing" the Minster, therefore, they are making a larger venture of faith than is generally recognized. Only if the experiment is a financial success will they be able to continue it after 1927.

Since the beginning of August, 1926, the Minster has been "free and open" on Sundays from 7.30 a. m. till sunset. The behaviour of the vast crowds of people who have visited the cathedral on Sundays has been all that could be desired, and the Dean and Chapter look forward with confidence to the success of their larger experiment.

This question of opening the Minster free has an important bearing on the convenience with which people who visit York during the year 1927 will be able to see over the Minster. It has long been desired that pilgrimages should be made possible for those who desire to combine spiritual with historical privileges. A Pilgrim's Book has been written by the Precentor (the Rev. Canon C. C. Bell, M. A.), and is now ready for distribution. It will be published at a price of about 3d. a copy. Parties of pilgrims are being invited, who on their arrival will be met by one of the Minster Clergy and conducted over the building on the plan de-



WEST FRONT OF YORK MINSTER

These towers, completed 20 years before Columbus discovered America, give the west front a simple dignity.

YORK MINSTER'S THIRTEENTH CENTENARY

tailed in the Pilgrim's Book. The year 1927 is to be a "Pilgrim's Year."

At the same time, those who desire to walk round the Minster alone and enjoy the beauties which specially appeal to them may do so, and for their purpose a Guide-Book, the official Minster guide-book, copies of which cost one shilling each, is available, together with a Guide-book to the windows at the same price. Only for the towers will a fee be charged.

The Dean and Chapter are therefore doing all in their power for visitors who come to the Minster during the year 1927.

Exhibition of Treasures. An ancient foundation like an English cathedral usually possesses, in larger or smaller numbers, priceless records of the past. The Muniment room of the Dean and Chapter contains many of the written records for the early history of the Minster. These include the *Magnum Registrum Album* and the *Liber Domesday*, both of which, written during the second half of the fourteenth century, include in their folios copies of early deeds and charters, chantry ordinations, grants of property, and other historical records. In addition to these two books, there are the Acts of Chapter, which are fairly continuous from the early part of the fourteenth century; fabric rolls and chamberlain's rolls, from the middle of the fourteenth century, a collection of some hundreds of medieval wills which were proved in the registry of the Dean and Chapter, a copy of the Cathedral Statutes made in the middle of the fourteenth century and since added to, and a number of volumes in manuscript written by James Torre at the end of the seventeenth century, which contain thousands of extracts from the records that have been mentioned.

The vicars-choral of York Minster, a corporation of college of priests which was founded in the year 1252

to deputize in the singing of the services for the canons, is still in existence, though with depleted numbers, and possesses a large number of medieval deeds and rolls, together with some magnificent royal charters and seals, and two minute books and chartularies belonging to the fourteenth and fifteenth centuries.

The Dean and Chapter Library, a library founded in the eighth century by the famous Aleuin, re-founded in the early part of the fifteenth century in a building between the nave and the south transept which still exists, and housed since the year 1819 in the restored thirteenth-century chapel of the medieval palace of the archbishops of York on the north side of the Minster, behind the Deanery, contains not only valuable manuscripts but one of the finest collections of early printed books in the country. The manuscripts include a copy of the Latin Gospel written almost a century before the Norman Conquest; two York Missals (14th and 15th centuries), two York Breviaries (14th and 16th centuries), the York Manual (14th century), thirteenth-century Bibles, copies of the Psalms, the Books of the Chronicles and the Gospel according to St. John, all belonging to the twelfth century; and several illuminated books of devotion.

The printed books comprise five books printed by William Caxton, one of which is a fragment of another, and two of which are unique editions, several by Wynkyn de Worde, Caxton's son-in-law and successor, Richard Pynson, and other early printers, and two volumes containing Erasmus's translation of and notes on the New Testament from Greek into Latin, probably printed by Frobenius, printer to Erasmus, and forming one of the choicest examples of early typography.

These treasures are indeed a great heritage from the past; and visitors

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to York during the Festival year will have the opportunity of seeing a selection of them exhibited in the Library, all ticketed and briefly described, and of listening to talks on them by the Cathedral Librarian.

Historical Pamphlets. In addition to the Pilgrim's Book and to the official Guide-Books to the Minster and its windows, and to larger works on the Minster¹ and the Windows² which are to be published in the spring of 1927, a series of about thirty York Minster Historical Tracts are now being written, each by an expert on some part or other of the history of the Minster. The general editor of the series is A. Hamilton Thompson, Esq., Litt. D., F. S. A., Professor of History at the University of Leeds, who is one of the most distinguished ecclesiastical scholars of the present day. The pamphlets will be on sale in the Minster at a price of 3d. or 4d. each.

The invitation to write this short paper for THE CATHEDRAL AGE has been gratefully accepted. Ordinarily, the number of American visitors to

the "old country"—for such we may term the land which gave birth to our common ancestors—and to York, in particular, is very large, and is increasing every year. The Dean and Chapter hope for a much larger number during the year 1927. They are sending a letter of invitation to every Bishop of the Episcopal Church of America containing, in an abbreviated form, the information given in this paper. They view with interest and sympathy the great cathedral-building efforts of their American kinsmen, and pray that the blessing of God may rest upon the cathedrals and churches of the United States, and that in the centuries to come American churchmen may view the past of their own Church with the feelings of thankfulness which are theirs for 1300 years of Christian life, of which York Minster is the outstanding witness in the north of England.

1. "York Minster" by the Reverend F. Harrison (Methuen & Co., London).

2. "The Old Stained Glass in the City of York" by the same author (Society for the Promotion of Christian Knowledge, London).

NOTE ON THE COVER DRAWING

In this sketch the architects picture the proposed St. John's Gate at the 36th Street and Woodley Road entrance and an imaginary pilgrim entering the North or proposed Statesmen's Transept through the north porch on some glorious Easter morn in the future when these portions of Washington Cathedral will have been completed.

The great rose window in the North Transept is shown above the pinnacles of the porch and in the background rises the majestic central tower of the completed edifice. In the left foreground the pilgrim sees a wing of the administration building ultimately to be connected with the Cathedral by cloisters.

In order to realize the ideals of service embodied in the Charter from Congress for "the promotion of religion, education and charity," Washington Cathedral Close will ultimately contain enough associated buildings to justify the description "a Holy City," surrounded by a stone wall with twelve gates named after the twelve apostles.

A description of the ultimate plan recently adopted by the Cathedral Chapter for the building of more than thirty additional buildings on Mount Saint Alban and the purpose each will serve, will be presented, with illustrations, in a forthcoming issue of THE CATHEDRAL AGE.

The Cathedral Library shown on Page 43 in this issue is one of the important buildings in this ultimate plan.

Further information on this or any other phases of the Cathedral undertaking may be obtained by writing to the Bishop of Washington or the Dean of the Cathedral, Mount Saint Alban, D. C.

GRACE CATHEDRAL IN SAN FRANCISCO

A Brief Description of the Cathedral Architecture

By WILLIAM C. HAYS

OF Santa Maria del Mar, that ancient church at Barcelona—beloved of Cervantes—it has been written, "To be in a church so complete and satisfying in itself, so adequate to the needs it is intended to fulfill, is itself an act of worship." Does the design for our modern San Francisco building promise to inspire such a feeling? Has this creation of latter-day minds the quality which came down "through the centuries when Christian civilization was formative and faith was finding expression in great art?" So wondering, shall we, in imagination, and with the illuminating drawings as guide, visit Grace Cathedral of the near future?

Let us approach from the east. We rise by a broad flight of steps and pause on the terrace. There is space all about us, for the Divinity School has been lifted bodily from its present site and more suitably placed in the center of the Sacramento Street group of buildings. Behind us lies Huntington Park, and still further east, the open areas surrounding the Pacific Union Club. The east front of the Cathedral, then, seems protected in its dignity for years to come, regardless of high structures already built or now building in nearby neighborhood.

Before us is the porch, beneath which we are to enter the great portal and pass into the narthex. This porch itself justifies a pause! It is not only to serve the physical needs of shelter; it is also dignified by having a spiritual function. By some alchemy, dross is here to become precious metal. You are to leave the city and things of the working world; for through the portal lie the things of the Spirit. Therefore, in a preparatory way,

the porch interior is to be symbolic. It is to be mellow in color and, in order that interest may be led upward, the ceiling is to be enticingly wrought in much richness of detail: the effect is intended to combine sumptuousness with austerity, dignity with human appeal.

We have passed the portal and stand beneath the buoyant vaulting of the nave. Right and left, seen through a majestic sequence of round piers are the high-lifted aisles. As one senses the rhythm of marching, marching tread—suggested by these piers—and one's interest is led away into far distances of perspective, one is conscious that this architecture is, somehow, both like and unlike the historic Gothic churches that we know and revere. There are many old examples of broad naves and lofty aisles, with great clerestory window above. At least one difference here, however, is that the nave is of a rather Spanish type, without the triforium (or dark arcade) above the aisle arches and below the clerestory, usually found in both French and English churches. Figures and dimensions generally mean little, but it may be worth mention that compared with St. Thomas' in New York, Grace Cathedral's nave is practically identical in height, from floor to vaulting bosses and width, between aisle piers, but the distance from portal to altar will be almost one hundred feet greater in our San Francisco example.

We have already noticed the ample aisles, each bay, or division, of which is to be lighted by a pair of slender lancet windows; so forming spaces destined for glowing glass memorials, perhaps the most vitally ef-



SAN FRANCISCO CATHEDRAL FROM THE EAST

(From Lewis P. Hobart's drawing)

"Here is a building of impressive dimensions," says Ralph Adams Cram, "with a nobility and power in general effect that promise a Cathedral certainly not unworthy to stand with similar, if larger, structures now being erected in the United States."

GRACE CATHEDRAL IN SAN FRANCISCO

fective accessory elements of all churchly design.

Progressing the length of the nave, we are now at the crossing with its adjoining north and south transepts, and pause at the chancel, before the choir and sanctuary. There is a different atmosphere here. We have been in the gathering area for the people. We are now approaching the more sacred places where the worshipper is to find spiritual communion in surroundings which are quiet, and for a little while, from the world remote. Its architecture, that adjoining the sanctuary, must in its every aspect, be different: its scale is smaller, its basic forms are multiplied. The triforium—omitted from the nave—appears here. Detail is richer and more delicately wrought. One is conscious that here "the machine" has been disbarred; that only handiwork has been admissible in the temple. Materials are more precious! Niched, high-backed, and hooded stalls of carved oak range the sides of the choir, and, culminating the ensemble—in the shadow, behind the moving figures of clergy and choir—rises the altar with its brodered linens, jewelled cross and lighted candles. Above all, a glorious background of the chevet windows, through the painted glass of which, at evensong, filters the late westering sun.

Shall we leave the Cathedral by the doors leading directly to California Street? This south transept, through which we are passing, is worth notice—one of the finest of the many bits of architectural composition in the church. From the gracefully designed doorway, our attention is led upward past the five lancet windows to where, high under the vaulting, is the rose window of form developed specifically to meet the local conditions of light and shade. Pausing to turn westward before leaving the transept we find

the baptistery, and beyond, in the angle between baptistery and choir, the sumptuous yet serene memorial chapel, separated by a gracefully wrought metal screen.

It need only be mentioned that full provision is being made for the sacristies, choir and altar guild rooms and all other facilities that contribute to orderly worship, and that the range of buildings north of the Cathedral, along the southerly line of Sacramento Street will take care of diocesan activities and suitably house the Bishop and the Dean, as well.

Ralph Adams Cram has referred to the maintenance of the "sense of religious and architectural tradition." Shall a further word be justified on "the architecture"—which is a more significant term than "a style"? For "styles" are of times that are past, and we are to build, serve and worship in a day that is our own! The wrong men are engaged if the architects are expected to have their hands wholly tied by tradition. Lewis P. Hobart and his associates are creative artists, not archaeologists, and neither they nor any of us can admit that devout service in our day is fully expressed by forms and functions which are only reminiscent of a respected and venerated past. These men know the world in which they live and vitally, subconsciously, they have to offer an interpretation of their own age. Shall not our appropriate constructive methods influence the architectural vernacular and shall not the present day demands be echoed in the forms of the very fabric itself? We should not, therefore, be surprised to find that this Cathedral which they have forevisioned is scholarly, adroit and without feigned naivete—yet informed with the very essence of worship itself.

Natural questions which, presumably, may be asked often are: has



THE CHOIR AND SANCTUARY OF SAN FRANCISCO CATHEDRAL

(From Lewi. P. Hobart's drawing)

"We are now approaching the more sacred places where the worshipper is to find spiritual communion in surroundings which are quiet, and, for a little while, from the world remote. Its architecture must in every respect be different."

GRACE CATHEDRAL IN SAN FRANCISCO

use been of architectural precedents from the historic past, and, if so, how closely have they been followed? What, if any, have been the sources of inspiration of notable features of Grace Cathedral?

Comparison of photographs of the south porch of St. Cecelia at Albi and the east porch of Grace Cathedral will show certain similarities, but still more marked differences. Confessedly, Albi inspired Mr. Hobart, but the plan of the San Francisco porch is much shallower than the venerable French example, and both its proportions and its motifs are radically different. Both porches, alike, have the strong contrast of severely structural corners, playing against which are intricacies of interlaced detail, flowing in rhythmic phantasy. But Mr. Hobart has created, not a new Albi, but a new porch.

The (apparently) twin towers of the east front, tied into unity by the decorative arcade which extends horizontally between the towers and across the nave gable,—in both Grace Cathedral and Notre Dame at Paris! But Grace Cathedral bears little resemblance to Notre Dame. Mr. Hobart knows and respects his Paris. He makes no attempt to reproduce its medieval monuments.

Consider the crown of Grace Cathedral—the fleche, which lifts our vision upward from the crossing. Has it prototype? Many! But ours is different from them all. Not at Saint Chappelle, not at Notre Dame, not at Amiens is there just such a fleche. In common with *all* of these others there is only the *significance*. For the French word “fleche” means “arrow” and its movement points us toward “those things which are above.” So we might analyze the architect’s studies and, finding here and there the reminiscence, the souvenir, only the more do we come to realize that the architects have

brought forth a most convincing creation of their own.

If, of the qualities inherent in the French, English and Spanish examples which unquestionably have been studied, there remains in Grace Cathedral any one outstanding influence, it may perhaps be that of the Spanish Gothic, “which at once by its massiveness and extravagance and by its realistic naturalness,—potently embodies the spirit of medieval life.” Having “a quality,—which we call the romantic spirit—a mixture, that is, of the soaringly ideal with the crudely real, a mixture which to us to-day has the cunning fascination of art, but was really—the natural outcome of the experiences and feelings of the men who created it”; that architecture—in a word—which “demands in the highest degree courage, strength, intelligence, and grace.”

Within the “Cathedral of Light,” may we venture a prophecy? A few years have passed. There is a newly achieved glory, for the day has come on which the last memorial window is installed and we meet for its dedication. Not without endeavor, patience and sacrifice has a work so nobly consistent been accomplished.

“Back of every mighty action
Stands the planner with his plan.
First the dreamer, then the doer,
First the maker, then the man.”

Grace Cathedral will have had its dreamer, one who has foreseen and planned—indeed a vision of light filtered through ruby, emerald, sapphire and gold. And the vision has had its guardians, jealous of beauties into which no discordant note may obtrude. Is it not sure that there will have been devout donors, honoring themselves while honoring their loved ones in the gift of memorial windows worthy to become parts of the very vision itself?

COMMENT ON GRACE CATHEDRAL ARCHITECTURE

By RALPH ADAMS CRAM, Litt.D., LL.D.

THE problem of San Francisco Cathedral was one not easy of solution. Physical considerations implied, and even compelled, a treatment that departed in certain particulars from the established precedents of the Middle Ages. It was necessary frankly to meet these considerations, yet at the same time to obtain an architectural effect that should be impressive and spiritually stimulating, while the sense of religious and architectural tradition would be scrupulously maintained. That these results have been achieved, and even beyond what might reasonably have been anticipated, the designs and drawings demonstrate beyond question. Here is a building of impressive dimensions, with a nobility and power in general effect

that promise a Cathedral certainly not unworthy to stand with similar, if larger, structures now being erected in the United States and destined to take its place amongst the great works of ecclesiastical architecture in modern times.

It is in no respect archæological. There are motives that may be traced to the Thirteenth, Fourteenth and Fifteenth Century work in England, France and Spain. None of these has been used after a servile fashion. In effect, the building is an epitome of the great art of the Christian Middle Ages. Through these varied motives in their logical combination runs a certain element of modernity that makes the design unquestionably of this day and generation. No one could mistake it for



(Photograph from Wide World Photos)

BREAKING GROUND FOR FIRST UNIT

Mrs. Whitelaw Reid, widow of the distinguished diplomat and editor, assists William H. Crocker, donor of the property for the building of the first unit of San Francisco Cathedral. The Right Reverend Edward L. Parsons, D. D., Bishop of California, stands behind Mr. Crocker.

NEW ST. LOUIS CATHEDRAL DEDICATED

a copy of an ancient structure. It is unquestionably of America and of the Twentieth Century, yet with equal certainty it proclaims not only the vitality of the religion that brings it into existence, but also the unbroken continuity of this force as it follows backward century after century to the great moment when, in Europe, Christianity became fully self-conscious, and so expressed itself through the art it had brought into being.

While the exterior is as vigorous, vital and effective in its detail as one could ask, the interior promises to be no less impressive, perhaps, indeed, more so. The whole plan is clear, open and spacious, with great, widely spaced and very lofty piers supporting a clerestory, but without triforium, somewhat after the Spanish mode. The scale is large and

powerful, the organism logical to a degree, while the vistas through aisles and chapels can only be strikingly effective in their combinations of light and shade.

Dissociating myself wholly from the part I have been privileged to play as consulting architect, I can truthfully say that Mr. Hobart has produced one of the most impressive, convincing and promising schemes for an American Cathedral that has thus far been brought forward during the process of creating in America a logical and consistent architectural expression of the Christian faith and the Christian polity. Not only the diocese, not only the Church in the United States, but also the entire community must be grateful for what promises to be one of the great works of religious architecture in this country.

NEW ST. LOUIS CATHEDRAL DEDICATED*

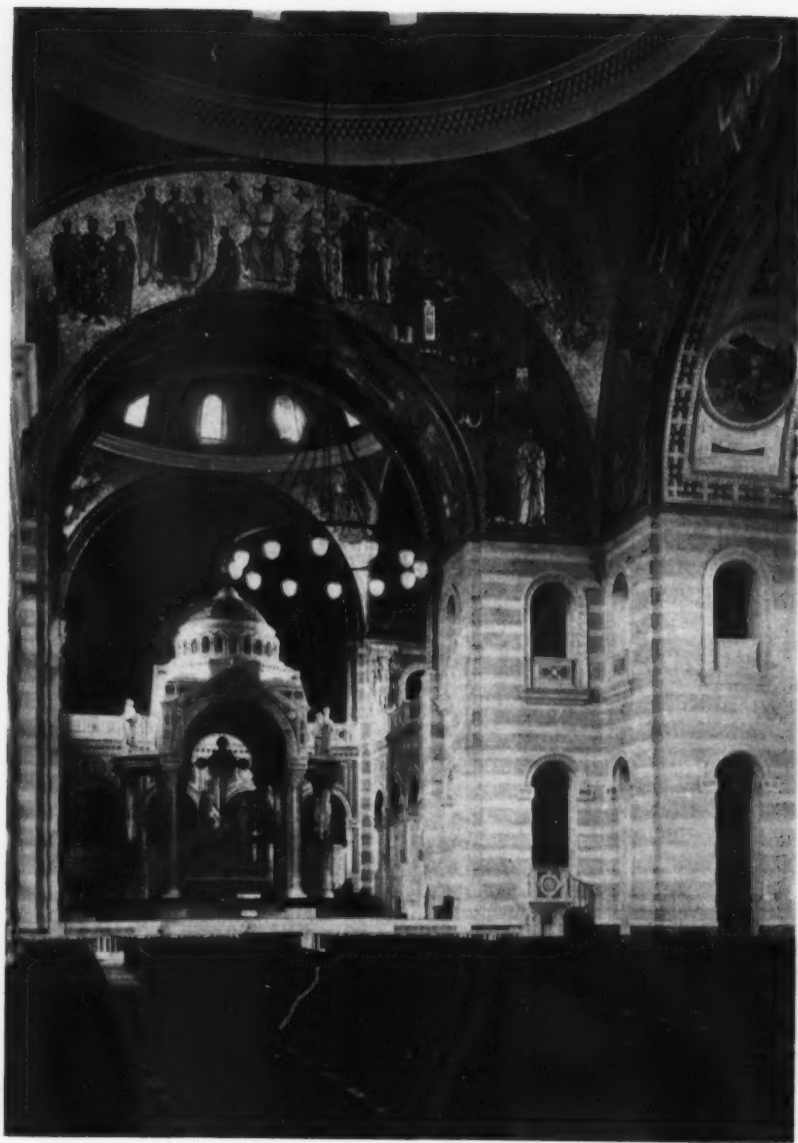
By ELISABETH ELLICOTT POE

THE Cathedral at St. Louis, Missouri, generally conceded to be one of the most beautiful and imposing cathedral edifices of the New World, is a landmark of Roman Catholic progress in the middle West.

It is a far cry from the log cabin church built by French missionary priests in 1775 in what was practically a wilderness to the new Cathedral of St. Louis. Those holy men of yesterday raised in this isolation the Cross of Christ on their humble edifice which was destined to be the seed that should blossom into the great Byzantine Cathedral, an outstanding example of that type of primitive church architecture, and one of the monumental structures of the Roman Catholic Church in the United States.

With the full glory of the ancient ritual of the Roman Catholic church and with picturesque ceremonies and incidents, St. Louis Cathedral was dedicated on June 30, last year, and was the central feature of the centennial celebration of the founding of the archdiocese of St. Louis. Among the distinguished prelates from other lands present was His Eminence, John Cardinal Bonzano, personal representative of Pope Pius XI, who celebrated the solemn Pontifical Mass while the Most Rev. Archbishop John J. Glennon, of St. Louis, officiated as the consecrator of the Cathedral. The selection of the Byzantine type of architecture for St. Louis Cathedral lent itself readily to artistic interiors which are unrivalled in this country and only by such historic examples of the art of the Byzantine period as St. Mark's, Venice; San Vitale in Ravenna and Saneta

*Information and photographs for this story were kindly furnished through the cooperation of the National Catholic Welfare Conference News Service in Washington.



AN OUTSTANDING EXAMPLE OF BYZANTINE ARCHITECTURE IN AMERICA
Interior view of new Cathedral of St. Louis, designed by George D. Barnett, which follows Byzantine style of architecture with a touch of the Romanesque. This imposing edifice was dedicated during the visit to this country of His Eminence, John Cardinal Bonzano, last summer.

NEW ST. LOUIS CATHEDRAL DEDICATED

Sophia in Constantinople in the Old World.

This choice has made possible decorative splendor and lavishness. In the renowned mosaics of St. Louis Cathedral, which, like those of Sancta Sophia in Constantinople, are a gorgeous feature of the decoration, may be seen the gleaming golds, reds and blues of Oriental artistry, suggesting somewhat the Moorish art of the Alhambra in Spain.

St. Louis Cathedral is the design of George D. Barnett, a leading architect of that city, whose basic ideas and ideals are represented in the decorative work as well as in the structure.

The project of the edifice which succeeds the historic Old St. Louis Cathedral, for generations a hallowed shrine of the Missouri city, was begun many years ago by the late Archbishop Kendrick and steadfastly fostered by his immediate successor—Archbishop Kain.

But the Cathedral plans were brought to fruition by the present head of the Archdiocese, Archbishop John Joseph Glennon, on whose shoulders fell the task begun by his predecessors and whose consecrated labors on its behalf have won for him the proud title of "The Cathedral Builder."

Archbishop Glennon caught the full vision of the early Cathedral builders who utilized the Byzantine school for their expression in stone of the truths of Christianity. This school was developed in the early history of the Church and is associated with its struggles against unbelief and the dramas in which empires rose and fell. Wisely he chose to feature mosaics in its interior decoration and today in St. Louis Cathedral millions of tiny bits of marble, glass and stone make up the mosaics which unfold to the wor-

shippers in that edifice the story of the Creation; the great events of Christianity and the mysticism of God. It is said that in extent the St. Louis Cathedral contains the greatest mosaic work of any Church in the world. They are not entirely completed, of course, but the mosaics of the chapels, of the Sanctuary, of the pendentives, of the transept and semi-domes on each side of the great central Dome of the Cathedral have been finished. The interior decorations when completed will cost more than one million dollars, it is estimated.

The artisans and designers who weave the innumerable pieces into the designs of the mosaics have been brought from Europe for that purpose. The task is one for tireless hands and artistic senses. It cannot be done hastily.

In the course of an address given before the Board of Governors of the St. Louis Art League, Archbishop Glennon said that when plans were sought for the Cathedral nearly every architect of prominence in the United States and Europe was invited to submit designs. The drawings of a St. Louis architect were given the preference.

The Archbishop also said that the Gothic style of architecture had been abandoned because almost within a stone's throw of the Cathedral site were several churches of that style. It was decided, he said, to adopt the Byzantine, with a touch of the Romanesque, so that the result was a thoroughly Byzantine structure, with the exception of the dome, which is a concession to the Romanesque. "The Gothic school of architecture," concluded the Archbishop, "with its forests of spires, lifts a person up to heaven, whereas the Byzantine brings heaven down to earth. Moreover, the latter



ARCHBISHOP GLENNON CAUGHT THE SPIRIT OF EARLY CATHEDRAL BUILDERS
Another interior view showing the decorated columns and mosaics in St. Louis Cathedral. Millions of tiny bits of marble, glass and stone make up the mosaics which "unfold to the worshippers the great events of Christianity and the mysticism of God."

NEW ST. LOUIS CATHEDRAL DEDICATED

permits of lighting effects which cannot be obtained by the former, the windows being the only media for admitting light where the Gothic is used."

It is interesting to note that the big pipe organ of Old Saint Louis Cathedral that for 85 years had sent forth its strains, exultant or soft, at glad festivals and scenes of sorrow, has been thoroughly remodeled and brought up to date, with direct electrical equipment and installed in the new Cathedral. It was used for the first time in its renovated state at the celebration of the 161st anniversary of the Feast of Saint Louis.

The high altar of the Cathedral is a masterpiece. It cost \$100,000. It is crowned with an imposing dome and supported by 10 monolithic marble columns, representing the throne of God in the Court of Heaven. The Crucifix stands out clearly in the background of the altar amid this setting.

Rose and blue windows of great beauty soften the sunlight which they admit and enhance the effect of the marble and mosaics, creating prayerful atmosphere which remains the chief grace of a Cathedral edifice.

The sanctuary of the altar has been dedicated to priesthood and its walls are covered with rare marbles and golden mosaics. An unusual effect has been gained by use of Venetian, American, Austrian and English glass and by the profuse use of symbolic figures. Striking indeed is the rose window just over the sanctuary, glowing with deep red, representative of the blood of Christ. The four chapels of the Cathedral, dedicated to the Blessed Sacrament, the Virgin Mother, All Souls, and All Saints, are all surrounded by magnificent mosaics. Other features of the Cathedral

which stand out for beauty of detail are the vestibule and the gallery guarded by columns, each a study in itself.

A description of some of the mosaic features and arches will not come amiss. In the first place, gold predominates in the brilliant hued panorama slowly evolving in the Cathedral. On these flashing fields of mosaic are silhouetted in gorgeous outline saints and apostles and Biblical figures.

Under the great transept dome are three arches adorned with mosaics. The fourth arch remains to be completed. The division of the firmament, the creation of plant and animal life, of the moon and stars and fishes are displayed, culminating in the creation of Adam and Eve.

To the north, directly over the sanctuary, is the Arch of Redemption, a masterpiece of design and color. Christ, the central figure, is seated on a throne. The Patriarchs Melchizedek, Abraham and Noah, represent the leaders of the Old Testament; a second group consists of Samuel, Joshua and Moses; and a third, the kings of Israel, Hezekiah, Solomon and David; then come the major prophets, Daniel, Jeremiah, Ezekiel and Isaiah and the herald of Christ—John the Baptist. The same arch shows the saints of the new law and the founders of great religious orders—St. Francis of Assisi, founder of the Franciscans; St. Ignatius Loyola, founder of the Society of Jesus, and St. Benedict, founder of the Benedictine Monks.

Above in the center is the patron saint of the Cathedral and the city, St. Louis, and to the right of him, St. Boniface, patron saint of Germany, and to the left, St. Patrick, the apostle of Ireland. Another group consists of the apostles Saint Peter, Saint Paul and Saint John and, finally, the Virgin Mary.

HORTULUS: THE LITTLE GARDEN

By FLORENCE BRATENAH

SOMEWHERE there lies hidden a little book for which we have been seeking. Some day no doubt it will turn up: brown paper parcel, ends open, English fashion,—from a second-hand book-seller in London or Edinburgh. In the meantime we must be patient. A slender volume by an almost forgotten writer, reprinted, limited edition, is soon lost in the great tide that floods the world. But no suggested substitute will satisfy and "Hortulus: The Little Garden" by Walafrid Strabo will slip into our hearts as soon as ever it will slip into our hands. And it will be with delightful garden emotions that we will turn its pages: the very earliest garden book that has survived, coming down to us with all its love of herbs and flowers and gentleness of spirit from those cloistered days: the 9th century, the epoch of Charlemagne.

Only an odd page or so of this book do we know already. Just enough to picture that Little Garden and the devoted monastic Brother who looked after it: Walafrid Strabo,—one who did not despise to harden his hands with toil. Child-like, kept young in his life of seclusion by quiet garden joys, he was always eager in heart after the long winter when, as he writes, "Spring once more renewed the face of the earth, when the days grew longer and milder, when flowers and herbs were stirred by the west wind, when green leaves clothed the trees. . . ."

Eager in heart, other hearts, on a Cathedral hillside a thousand years beyond Walafrid Strabo's day, when the return of warmer sun and western winds finds us digging as he dug with deep joy in our sowing and planting. And in our joy we

love to turn to him and talk with him. What matters it—those centuries that intervene? Wouldn't it rest you and refresh you to share his companionship, at the end of the day, in the shadowed peace of his Little Garden?

"Hortulus!" . . . Deeply engaged as we are in our own "Garden Enclosed:" that intimate little portion of the larger Boxwood Garden, its flowers and sweet scented herbs not unlike those of mediaeval days, shall we not listen to this friendly gardener Brother? He tells us of his favorites "of the purple spring time:" hyacinth and "darker violets" and those lilies, tall and fair, "of an exceeding whiteness."

"Who can describe the exceeding whiteness of the lily? The rose, it should be crowned with pearls of Arabia and Lydian gold.

"Better and sweeter are these flowers than all other plants and rightly called the flower of flowers. Yes, . . . roses and lilies for our Church, one for the martyr's blood, the other for the symbol in his hand. Pluck them . . . roses for war and lilies for peace, and think of that Flower of the stem of Jesse. Lilies His words were, and the hallowed acts of His pleasant life, but His death re-dyed the roses. . . ."

We are living these days in this Cathedral Garden in the serenity of that mystic garden of long ago. Receptive alike to the winds of spring as well as to the associations of centuries long since vanished, our own little garden plot seems happiest when it receives as a precious heritage the spirit of those far away days. So we gather unto us from the past what they loved, what they cared for and tended,—finding as many another has found, "how beau-



THE LITTLE GARDEN: "A GARDEN ENCLOSED," IN MEMORY OF
HENRY HUDSON BARTON, JR.

An ancient font of Charlemagne's time has now taken the place of this modern one, and is surrounded by flowers and sweet-scented herbs of early monastic days. The circle of boxwood is from the old estate of Hayfield Manor, built by George Washington in 1761. The Bishop's House and Cedars of Lebanon are seen in the distance.



ANCIENT FONT OF CHARLEMAGNE'S TIME

Over one thousand years old, this ancient font from the Abbey of St. Julie in the Aisne, has now been placed in the heart of the "Little Garden": that portion of the Boxwood Garden, Washington Cathedral Close, which has been given in memory of Henry Hudson Barton, Jr.

tiful an old herb garden can be, how altogether lovable. Instead of the restless activities needed in a modern garden, the very name herb garden suggests rest and tranquillity, a quiet enclosure, full of sunlight and delicious scents and plants whose peace is never disturbed. . . ."

Rosemary, Lavender, Southernwood, Sweet Marjoram, Lovage and Thyme. What else shall be chosen for this garden? What else shall belong to its peace? What more shall work magic with memory and with fragrance? Ambrosia, Woodruff and Balm, Pennyroyal, Burnet and Heliotrope. Gillyflowers, Hysop and Sage, Columbine and the slender sweet-scented shafts of Valerian. The earth is dug, the seeds are sown, tender tufts of green,—happy within boxwood borders. Then some old lists are re-read: the 9th century, the 14th, and downwards. We know our friend Strabo's choice, but what a surprise to come across a plant order of Charlemagne! What fun to discover that, all unconscious in our choosing, we had already anticipated some of his own desires!

Then, too, we welcome a few lovely old roses of later gardens: Blush and Cabbage, York and Lancaster, and that fragrant one the Crusaders could not leave behind them in Damascus. We kneel to close warm earth over hard, scaley bulbs: Can these be lilies,—those "flowers of light,"—with their promise of "exceeding whiteness"?

Surely our Little Garden can hold nothing further. Shall we stop at just the right moment? Should we mind if, with back turned, some young things and gay things crept a bit, tumbled, and sought crannies in a pathway's flagstone: under-foot, crushed,—and yet happy and wholesome!

But the heart of the garden. What of it: within the circle of historic

boxwood? What could be found in ancient stone that would be in sympathy with the spirit of this Little Garden: centuries, centuries of human associations and a spirit of profound peace.

Was this too much to hope for, to dream about? And would our dream of it come true?

It was far easier to see it all in imagination than to know where to find the tangible reality. But with so many heavily-laden ships coming to our shore, Old World treasures are within reach, if within purse,—and without the need of ceaseless search in countries older than our own. Not much of the thrill of discovery is lost by this easier way. Think of watching great objects uncrated: ancient carven stone with moss of France still upon them. Columns, capitals, figures, odd broken seraps: ruined monastery or abbey. Records of Gothic and pre-Gothic years rescued for America: to teach, to lead the way, to inspire.

Have we not much still to learn? Listen to George Grey Barnard,—not Strabo this time, though there is a kinship in spirit. Have they not each a hand that counts for something in the work of the world and which neither "despises to harden with the day's toil?" Gardener's spade held by one; sculptor's mallet by that other, who lifts his hand while he speaks:

"Here it is: the Hand! Man's noblest tool through all ages—and yet, today! What need of it any more in a machine-made world? Too bad. It must soon vanish! The Hand will disappear!"

In a studio, adjoining the famous "Cloisters" (New York and the 20th century!) there were lying about at Mr. Barnard's feet as well as arching over his head and on every side, some of those marvelous results of early centuries, when substitutes for fruitful companionship



THE BOXWOOD GARDEN BENEATH THE GROWING WALLS OF WASHINGTON CATHEDRAL

Flagstone walks will lead down steps to this lower level with its "Little Garden" in the foreground; while the Rose Garden, Yew Walk and Old English Perennial Border are in the distance.



BOXWOOD BORDERS: ENTRANCE FROM THE ROSE GARDEN TO THE LITTLE GARDEN AND ITS MEMORIES
Looking across to the lawn and distant wall of the Bishop's Garden. Bishop Harding Memorial Boxwood and the Little Sanctuary, Chapel of St. Albans School for Boys may be seen in the distance.

THE CATHEDRAL AGE

of Brain, Heart and Hand were, as yet, undreamed of. But these objects carved out of stone, brought by Mr. Barnard to America, should serve as leaven lest the newly-carved stones of today miss the chance of becoming living stones and perish in interest because of lack of vital lights and shadows.

* * * * *

Reverence. One cannot help but feel it deeply before fragments of an age which, out of massive stone with the crudest of tools could carve objects that still survive and still speak to us with a singular beauty after the passing of a thousand years.

* * * * *

We went no further. We did not seek elsewhere. No need. The dream was fulfilled. We stood there before it: an ancient font of Charlemagne's time.

Massive, beautiful, in utter simplicity of carving and proportions, this font is truly wonderful, the oldest and most unique Mr. Barnard has ever come upon. It is a little more than four feet high, and less than four feet in width: strangely enough almost the exact proportions which it was hoped could be found to be in scale with the garden and its enclosing boxwood. It came from the ancient Abbey of St. Julie in the Aisne, and was bought from the Mayor and Commune of that little town. Coming directly, as we understand it, from the outdoors of a cloister garden where it stood for several centuries in a part of France whose winters are anything but mild, following other unknown adventures of the dim past, its durability has been already severely tested. It is not an object of delicate carving dating as it does from the 9th century. It is of crude and astonishing massiveness, but its proportions, its primitive, child-like quality, lift it to the sphere of spiritual beauty.

And our dream became realized—

through Mrs. Barton. This lover of the out of door world chose as a memorial to her husband, Henry Hudson Barton, Jr., of Philadelphia, this Little Garden with its font and flowers and enclosing boxwood. And as part of this beautiful offering to the National Cathedral should be considered the generosity of George Grey Barnard in allowing the cost of the great font to be far less than its original price to a museum. So it is with a deep feeling of thankfulness that this ancient font is now placed within this Little Garden, bringing with it the peace of cloistered life and the strength of an unassailable faith.

Through this great gift there is being created for unnumbered thousands, uncounted ages, a little space of quietude with restoring, healing powers all its own. And, as occasion offers, with an especial blessing: the touch on the forehead of the Baptismal Cross. Little children brought here in the sunlight of outdoors in the midst of the flowers and bird songs of St. Francis. Already there are on this hillside an outdoor pulpit, an outdoor altar. And in placing an ancient font out in the open on this hallowed ground we are carrying out one of the traditions of an earlier day. So the long thread of this font's human ministrations, broken by the accidents of later years, will now be restored and revived by a new life in a new world.

* * * * *

The weeks slip away and the days draw near Easter. "Hortulus: the Little Garden" is now completed. But with the rapid approach of spring a strain is felt: the pressure of so much other garden work still to do: further planting and transplanting to carry out all the details of an extensive program: Rose Garden, Old English Perennial Border,

FOR THE ADVANCEMENT OF DIVINE LEARNING

Yew Walk, Shadow House, Shrubberies, and Lawn. Rough signs of constructive work yet lie about, huge piles of soil, lumber and tackle: the men still wielding their spades, the trucks thundering under heavy loads and the task of moving great giants: Yew, Box, Holly, Pine, have meant hours of ceaseless work, responsibility, toil. But to get away from some of these activities for a quiet moment, just follow the path to the Little Garden: a Garden of Peace. And in the quiet of its happy completion find some of the refreshment that it offers and that you seek. It

is truly a Memorial Garden: memories felt with reverence when only vaguely revealed: those misty days of Charlemagne's time; memories felt more poignantly when nearer our own day,—all of them carried as it were in the very heart of this ancient font: a human heart, though silent, but with the warmth of a living thing, enriched by its centuries of associations. All the younger and more appealing today—and tomorrow—because of tender leafage and flowers springing up at its feet in color and in fragrance and the great Cathedral towering above.

FOR THE ADVANCEMENT OF DIVINE LEARNING*

The Story of St. Deiniol's, William E. Gladstone's Library at Hawarden

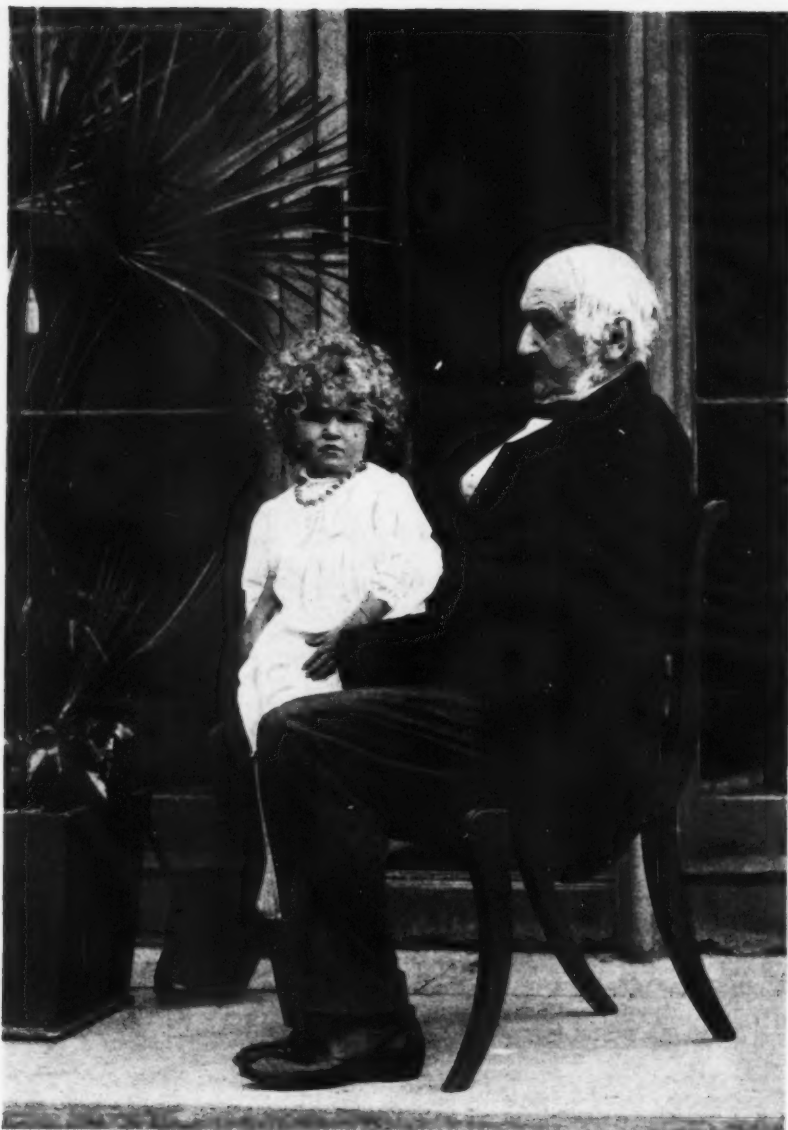
“**H**OW was this library built, and what is it for?” This question was asked in the autumn of 1905 by a distinguished member of the House of Lords, a prominent Churchman.

If the educated world is still in such darkness as this query implies, of the aim and purpose of a library collected by Mr. Gladstone and presented by him to the students of Great Britain, and of a building erected by the nation in his memory, it is certainly time that some authoritative account should be supplied. To begin with Mr. Gladstone's own words:

“Convinced that the future of the human race depends, in the main, upon the great question of belief, and that the most special and urgent of present needs is the need of sufficient means for the effective promotion of Divine learning, I am engaged in the foundation of a Library,

which I trust may serve as the nucleus of an Institution, under the name of St. Deiniol's, Hawarden, adapted to that end *** The religious *intuitus* of the Institution will be conformity to the living spirit of the Church of England; which I am persuaded will do nothing in regard to faith and discipline to compromise or impair her character as the Catholic and Apostolic Church of this country. Wholly dependent upon voluntary alms, the Institution will have no concern with any question relating to the temporalities or civil status of the Church. Such an

*This account of St. Deiniol's Library, which was founded by Mr. Gladstone and after his death was made a memorial to him, has been taken from a pamphlet prepared by Mr. Gladstone's daughter, Mary Drew (who died a few months ago in her eightieth year), and prefaced by an introduction written by Canon Du Buisson, former Warden of the Library. As it was impracticable to reprint the entire pamphlet, such portions as seemed to hold the greatest interest for American readers have been selected and are presented in THE CATHEDRAL AGE by permission of the present Warden of St. Deiniol's. (Ed. note.)



(Photo by Valentine & Sons, Dundee, and Brown Brothers, N. Y. C.)

WILLIAM E. GLADSTONE AT HAWARDEN IN 1893

(The year Washington Cathedral received its charter from Congress)

This photograph shows England's famous Prime Minister holding Dorothy, his favorite grandchild, and daughter of the late Mary Drew, whose description of her father's library in the following pages emphasizes that he was convinced "the future of the human race depends, in the main, upon the great question of belief. . . ."

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endowment as I contemplate providing for it, or as it may hereafter receive from any source, will be placed in the hands of a Trust ***

"With that main design—the effective promotion of Divine learning—there will, I hope, be associated other secondary but harmonizing purposes ***

While the principles of the Institution will be those of the historic Church of this country and while the Governing Body will be appointed to work upon that idea, it is my earnest desire and full intention that the hospitality of the Institution and its conveniences and advantages should as far as possible be made available for persons beyond the pale of the Anglican Church or even of the Christian Religion. There would be an honourable obligation on their side to use the opportunities afforded them, not for purposes merely secular,

but for religious obligation and service, and to respect in spirit as well as in letter the rules and usages of the place; with a corresponding obligation on the other side to uphold their personal religious liberty in the amplest sense, and to require of them nothing at variance with the rights of conscience."

Mr. Gladstone was a lover of books from a very early period. At the age of sixty-nine he wrote: "Ever since I began to pass out of boyhood, I have been feeling my way, owing little to living teachers, but enormously to four dead ones, over and above the Four Gospels." The four to whom he referred were Aristotle, Augustine, Dante and Butler; and small statues of these great masters who exercised so great an influence on the mind of the founder of St. Deiniol's have been placed in the main building of the library.

He was by no means a rabid book-buyer. Rare books, first editions,



ST. DEINIOL'S LIBRARY AS IT LOOKS TODAY

It is almost, if not quite, unique among libraries in having a residence attached to it for the accommodation of readers. This residence was built by Mr. Gladstone's children.



DANTE OCCUPIES HONORED PLACE

Mr. Gladstone paid tribute to four great masters who exercised profound influence on his mind—Aristotle, Augustine, Dante and Butler.

and elaborate bindings had no special attraction for him, though when they came to him as gifts they were eagerly welcomed. "A book should be fitly bound; it consists," he liked to remind his friends, "like men from whom it draws its lineage, of a body and a soul. Noble works should not appear in mean and worthless dress."

"Paper," he said, "type, and ink are the body in which the soul is domiciled. And these three, body, soul and habiliment, are a triad which should be adjusted to one another by the laws of harmony and good sense. Books are the voices of the dead—a main instrument of com-

munion with the vast human procession of the other world. Second to none as friends to the individual, they are first and foremost as bonds and rivets of the race."

So human and personal did a book seem to Mr. Gladstone that it gave him real pain to see it carelessly used, or ill-treated—laid open on its face, untidily marked, dog's-eared, thumbed. And in arranging his friends on the shelf, to squeezing, or even coaxing was allowed; they must fit in with nicety, not wasting space, but in no way uncomfortably housed.

Second-hand catalogues rained in upon him by every post, and were always carefully scanned, and marked for immediate purchase. Quickly his private library filled; one by one each piece of extraneous furniture disappeared to make way for low bookcases suited to serve as tables and to hold volumes of abnormal size. Like Browning's rats—

"came tumbling
Great books, small books, lean books,
brawny books,
Brown books, black books, grey books,
tawny books,
Grave old plodders, gay young
friskers,
Fathers, mothers, uncles, cousins,
Families by tens and dozens."

They overflowed into the vestibule, they ran along the passage. Prizes were offered for the discovery of possible new spaces for bookcases. Often pondering, as he did, how best to benefit his fellow creatures, how to bring together readers who had no books and books who had no readers, gradually the thought evolved itself in his mind into a plan for the permanent disposal of his library. A country home for the purposes of study and research, "for the pursuit of Divine learning," a centre of religious life, a resident body of students, men of studious mind and habit, to whom others

FOR THE ADVANCEMENT OF DIVINE LEARNING

might come for guidance and help, and who themselves would go forth in different capacities, equipped by their learning for service to the community at large.

But so sceptical were most of those to whom he confided his plan, as to the need of such a home of learning, divorced from city life and conditions, that he resolved cautiously, tentatively to feel his way; to run no risk of wasting money over stone or bricks and mortar, to erect a temporary iron building for the housing of his library, to furnish a temporary home for the reception of the students. In 1889 two large iron rooms, lined with felt and pine, were erected, with six or seven smaller ones to act as studies, on the crest of Hawarden Hill, and the travel of the books began. Twenty-seven thousand were carried up the hill. Any one who has himself moved a few hundred books from one room to another in the same house will appreciate the sheer hard manual labor that Mr. Gladstone put into this migration of his library from one house to another. Each book he

took down from the shelves and each packet he strapped up with his own hands, and no vehicle was ever allowed to leave the Castle without its consignment of book bundles. Arrived at their destination, they were laid upon the floor in the order in which they came and Mr. Gladstone, unaided save by his valet and sometimes one of his daughters, when home from Cambridge, unstrapped and lifted and sifted and placed the volumes one by one in the bookcases prepared to receive them. "What man," he asked, "who really loves his books delegates to any other human being, as long as there is breath in his body, the office of introducing them into their homes?"

The books thus stored in the temporary structure were divided roughly into two sections—Humanity and Divinity. To "improve and maybe perfect our means of maintaining the harmony between Christian knowledge and all other knowledge" was his aim. "The especial purpose that I have in view," he said, "is this sacred marriage, so to call it, between the grand process



THE GLADSTONE MEMORIAL LIBRARY CONTAINS MORE THAN 50,000 VOLUMES

In the words of the founder—"Books are the voices of the dead—second to none as friends of the individual, they are first and foremost as bonds and rivets of the race."

THE CATHEDRAL AGE

ordained for the recovery of our nature from sin and its healthy general development." This passage illuminates the two words—Humanity and Divinity.

In 1898, on the death of Mr. Gladstone, the committee formed for the National Memorial came to the conclusion that part of the money subscribed could hardly be more appropriately spent than in the erection of a permanent building to hold Mr. Gladstone's books. The sum of £10,000 was offered to the Trustees and accepted by them. In 1899 Mrs. Gladstone cut the first sod, and the Duke of Westminster, on behalf of the National Memorial Committee, laid the first stone of the Library. The service of dedication was read by the Bishop of St. Asaph in the presence of Mrs. Gladstone and her family, the Rector of Hawarden, chairman of the Trustees, and other friends and neighbors. The foundation-stone, which is of green granite, on the southern side of the Library, bears this inscription: "In this building, erected to his memory by a grateful nation, is preserved the library of William Ewart Gladstone, who, eminent no less as a theologian than as a statesman, established this foundation for the advancement of Divine learning. This stone was laid in the presence of the Lord Bishop of the Diocese by the Duke of Westminster, K. G., Oct. 5, 1899. G. C. Joyee, Warden."

On October 14, 1902, St. Deiniol's Library was formally opened. It is a striking edifice in a striking situation, and forms, with the ancient church in the background a group of buildings that cannot fail to arrest the eye of passers-by. Built of red sandstone, its internal arrangements are harmonious for its purpose. Two halls, with galleries above supported by pillars, form the main feature. The woodwork is all oak. Semi-privacy is obtained here in the nooks formed by the bookcases, and there

are besides other private rooms for studies.

St. Deiniol's is almost, if not quite, unique among libraries in having a residence attached to it for the accommodation of readers. This residence was built in 1904, a memorial to their father, by the sons and daughters of Mr. Gladstone. Its completion marked a great step towards carrying out the founder's main design.

The majority of the visitors belong to the class which Mr. Gladstone wished primarily to benefit, the clergy of the Anglican Church. The fact that many of these come again and again at regular intervals shows that they value the facilities given for study and thought, quiet meditation and worship, with freedom from the responsibilities of



A HAVEN OF SPIRITUAL REFRESHMENT
St. Deiniol's has proved to both clergy and laymen an antidote against the perils both of overwork and of isolation.

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preaching and of conducting services. The change is welcome alike to the burdened town parson and his lonely brother from the depths of the country. Even when a prolonged stay with a course of systematic reading is impracticable, it is no slight benefit to be able to come for a few days or weeks and turn over the new books and discuss them in friendly intercourse with others. It is an antidote against the perils both of overwork and of isolation.

Once a year, in the spring or summer, a retreat for the clergy is held, and conferences or study weeks take place from time to time according to need and when they can be arranged without disturbance of the flow of individual students.

The society of St. Deiniol's, however, is by no means wholly clerical. Not to speak of ministers of other denominations, who are always welcome, university and college vacations always bring a number of ordination candidates and students of theology, some of whom, on the recommendation of their tutors, receive assistance from the Students' Fund. Also men preparing for other professions not infrequently apply for admission. That Hawarden is a welcome refuge for colonial and American students is shown by the number of Rhodes Scholars who come there in their vacations.

The residence, or hostel, as it is generally called, contains nearly twenty bedrooms. Visitors have their meals together, with the warden and sub-warden, and there is a large and comfortable common room for social intercourse. Services are held every day in the chapel, and the parish church, where there is a daily

celebration of the Holy Communion, is close at hand. For recreation, besides walks in the neighborhood and especially in the beautiful park and woods of Hawarden, and the historic interest of its having been the home of a great statesman who was also a great theologian, there are tennis, croquet, and bowls in the library grounds, and a golf course less than a mile away. St. Deiniol's stands in a pleasant situation, 200 feet above sea-level and overlooking the Dee valley and estuary.

The library contains now some 52,000 volumes. It aims at getting every important English theological work that comes out, and some French and German ones, besides reviews and magazines.

Mr. Gladstone, when he founded it, saw that in an age when the negative tendencies of thought were seeking to dethrone Christianity from its true predominance over the intellectual and moral development of humanity, it would be good to revive something of the methods of the wise of old. By their lives that predominance had originally been won, by their austere experience they had shown it could best be sustained through the spiritual discipline of the consecrated life, inspired and strengthened by corporate devotion and aspiration. In the words of a great Christian philosopher of our own day—a writer who pleads for some such recovery of the ancient spirit in dealing with our own moral problems—"And this lesson we need not scorn to learn from what larger minds in calmer ages thought out with prayer and fasting, we whose minds are weaker and whose lives unquiet, and who seldom fast or pray."

PRAYER FOR THE BUILDING OF WASHINGTON CATHEDRAL

O Lord Jesus Christ, who hast taught us that all things are possible to him that believeth, and that thou wilt favorably hear the prayers of those who ask in thy Name; we plead the fulfillment of thy promise, and beseech thee to hasten the building, in the Capital of this Nation, of thy House of Prayer for all people. Make speed to help us, O Lord, whom with the Father and the Holy Spirit, we worship and glorify as one God, world without end. Amen.

WASHINGTON CATHEDRAL LIBRARY

Ultimate Aim is to Inculcate Spirit of Learning on Mount Saint Alban

READERS of THE CATHEDRAL AGE will be interested in the opening of the Memorial Wing of the Cathedral Library for the use of the Washington clergy and of theological writers and students, so far as the present facilities permit.

Through the gift of a generous Churchwoman, Mrs. Violet Blair Janin, member of an old Washington family long affiliated with the Church and devoted to the interests of Washington Cathedral—in memory of her mother, Mary Jesup Blair—the building of the first wing of the Cathedral Library has been recently completed. It harmonizes well with the other Cathedral buildings. It is on a site just east of the Apse to be sheltered in future years from the winds and storms of human changes by the Cathedral itself.

The Memorial Wing will be equipped with modern facilities although the reading room is patterned after the oak-paneled library of a gentleman of the Tudor period. A large open fireplace will contribute that feeling of well-being which is such an aid to the enjoyment and service of a good book. The Library will also contain several of the art treasures of the Cathedral which have come to it from time to time. Arrangements have already been made to place in the Tudor reading room, the remarkable painting of George Washington presented to the Cathedral by John Jay Chapman, of New York, which now has temporary shelter in the Coreoran Gallery of Art. The collection of paintings will ultimately grow to considerable proportions and the hanging of them on the Library walls will help solve the problem of interior ornamentation.

Washington Cathedral is most

fortunate in having found for its first librarian a man who has the traditions and background of the Church as well as an inherent love of books to guide him in his task. In the Reverend Joseph Fletcher, for years rector of Rock Creek Parish, the Cathedral has secured—to quote a recent issue of *The Church Militant*—"a deep and learned student and a well-informed theologian; a wonderfully well-read man in the liberal arts and conversant with every branch of literature."

Mr. Fletcher is enthusiastic about the collection of books already in the library. The libraries of the late Right Reverend Henry Yates Satterlee, D.D., LL.D., first Bishop of Washington, and of the Right Reverend Alfred G. Harding, D.D., LL.D., second Bishop of Washington, occupy honored places. Among other libraries which have been given in recent years are those of the late Archdeacon Richard Pardee Williams, D.D., Canon of Washington, and the Reverend William Tayloe Snyder, both devoted friends of the Cathedral undertaking. Many other friends have made bequests and gifts of valuable books for the Cathedral Library. A remarkable collection of books of travel and art are contained in the group given by Mrs. William R. Turner and Miss Mary S. Lawrence. The donor's name appears on the Cathedral Library book plate in each volume as a permanent personal memorial.

Among recent gifts to the Library are forty-five volumes of ecclesiastical biography and American history, particularly of the period of John Quincy Adams, given by Mrs. B. H. Buckingham and Miss Isabel Freeman, of Washington, D. C., and the library of the late Reverend

WASHINGTON CATHEDRAL LIBRARY



ARCHITECTS' DRAWING OF THE CATHEDRAL LIBRARY

(With the apse, transepts and central tower of the Cathedral rising in the background.) In planning Washington Cathedral Library, the trustees have in mind a distinct contribution towards the restoration of theology as the "Queen of the Sciences." Its facilities will be available to the College of Preachers, writers on theology, clergymen and laymen.

James Kirkpatrick, rector of Bethesda Parish, Maryland. Mrs. Kirkpatrick is a daughter of the late Bishop Dudley, of Kentucky, and the Kirkpatrick collection includes many

of the choicest treasures of his library.

The most significant and important addition, however, is that of the Library accumulated by Sarah F.

THE CATHEDRAL AGE

Smiley, founder of the Society for the Home Study of Holy Scriptures and Church History. This is regarded as one of the most valuable church collections in the United States. The Cathedral is extremely fortunate in acquiring it. The collection numbers about 6,000 books and its presence is expected to attract many students.

The Library is steadily growing and it has the great asset of the keenest interest in its welfare on the part of the Cathedral Chapter and clergy who visualize its wide range of usefulness. These comparatively small beginnings are only a prelude to what, it is hoped, will develop in the future. The Cathedral Library, guided by inspiring precedents and following sound historical traditions, has a very vital part to play in the work and ministry of the Cathedral.



THE REVEREND JOSEPH FLETCHER
Librarian of Washington Cathedral, shares Mr. Gladstone's love of books. He brings to his work a thorough knowledge of the traditions of the Church and an enthusiastic confidence in the service the Cathedral Library ultimately will render.

As the Bishop of Washington has lately pointed out, its fundamental purpose is "to inculcate the spirit of learning on Mount Saint Alban along with the spirit of worship in the Cathedral edifice." He went on to say: "This ideal implies something more than the acquiring of information. Oxford was first an assembly of scholars who came there to prosecute their studies. Then students came to sit under them and they have continued to come until this day. That is why Oxford is a seat of learning. Ours is an age of specialization. It is becoming increasingly clear that, if we are to meet the problems and issues of our present age, we must more and more develop specialists who can speak with authority on religion and its several agencies. We must command the best scholarship. The best scholars must be thoroughly informed if we are to resist the fallacies and unreasoning arguments of those who deny the validity of the Christian faith and challenge the importance of the Christian Church."

This is precisely the work to which the Cathedral Library will be an indispensable adjunct. Literature has ever been the handmaid of the Church and the world of letters has been ample for its devotion to religion. It was the Church that created and maintained the Libraries of England and Europe. In the Middle Ages we find the collecting and multiplication of books almost entirely confined to the monasteries and later to the Cathedrals. Very early in their history English Cathedrals established collections of books which afterwards grew into important libraries. Principal among these were those of Canterbury, York, Glastonbury and Durham. The furnishings were doubtless primitive but the books were there and they, after all, form the essential part of a library.

No effort will be made by the

WASHINGTON CATHEDRAL LIBRARY

Cathedral Library to duplicate books in the Congressional Library or other libraries in Washington. The Library of the Cathedral will have its special character. It will specialize in books on the history of Christianity from its beginnings ("the growth of the Kingdom of God in the last twenty centuries"), on doctrine, liturgies, church music, homiletics, preaching, biography, church law and church architecture.

In addition, a library such as that of the Cathedral will contain books and reference works on sculpture, painting, stained glass, metal and wood work, church music, hymnology, organs, bells and chimes, and other objects making up the material fabric of a great 14th Century Gothic Cathedral upbilled to preach a spiritual lesson in the New World. Inasmuch as schools, public and private, and colleges, universities and other educational institutions find their genesis in the early Cathedral

organizations the topic of "Education" will be an important division of the Cathedral Library catalogue.

One of the interesting features in connection with the Library on Mount Saint Alban is the proposed hostel or Guest House where for short periods students and visitors may find entertainment. A similar hostel has for many years proved a valuable adjunct to the famous St. Deiniol's Library which was founded by Mr. Gladstone at Hawarden, England. He took this method of dedicating his remarkable library to the cause of Divine learning, as is told elsewhere in this issue of THE CATHEDRAL AGE.

With such an anchorage for scholars attracted by the resources of the future Cathedral Library, its use will be intensified and it will supplement the other library facilities of the National Capital in an admirable manner.

The atmosphere of Washington is



MEMORIAL WING OF THE CATHEDRAL LIBRARY

Building of the first wing of Washington Cathedral Library has been made possible by the gift of Mrs. Violet Blair Janin in memory of her mother. When completed the entire Library will have 300,000 volumes, taking rank with the foremost theological libraries in the world.

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most conducive to literary creation and soon, it is hoped, the Cathedral Library through its function as the shrine of the Spirit of Learning on Mount Saint Alban, will be the means of inspiring the writing of theological works of permanent value.

In this field the Church in America has not been particularly fertile

in the past, largely perhaps because such books, if really valuable, are the results of meditation, much research and study. The average American clergyman is so tied down to daily routine that little time or inclination is left for creative work. The Cathedral Library has therefore a real service to render to the Church.

"SPACIOUSNESS OF VISION"

The Dean of Chester Looks Back on His Visit to Mount Saint Alban

By the VERY REVEREND F. S. M. BENNETT

I AM asked to write down for THE CATHEDRAL AGE some of my impressions of Washington Cathedral-in-the-making before they are dulled and dimmed by businesses at home. I find it much easier to talk glibly and glowingly about the impressions that my two months' tour through some of the States made upon me than to write them down in cautious and sober print.

I was tremendously impressed. The immensities and activities of places and problems amazed me. Accustomed as I am to think, for the most part adequately, in hundreds and thousands, I found myself for two months among folk who have to think habitually and manage to think with facility in millions and billions. It was all very wonderful and exhilarating like the climate and the beauty of the countryside and American hospitality. Not the least delightful thing was to hear England spoken of always and everywhere in terms of affectionate admiration. This may have been politely for my benefit, but I don't think it was: I think it was genuine.

Of all that I saw or heard or felt, the one thing—I say it frankly and without reservation—which impressed me most was the cathedral-in-the-making on Mount Saint Alban. Wash-

ington itself is magnificently beautiful. I should like to come over to see it again some month of May. And Mount Saint Alban must surely be the most splendid site in the world for a great Cathedral Church. Bishop Henry Yates Satterlee, whose tomb is in the Bethlehem Chapel, does indeed deserve to be remembered forever. What faith and foresight, what vision and vigor is represented by Mr. Charles C. Glover and the group of eminent men who provided for the acquisition of these sixty-seven acres of delightfully wooded and undulating country. A venture which seemed foolishness to many not so long ago, has already justified and more than justified itself in the eyes of all men.

But impressed as I was by the beauty and excellence of the site, I was even more impressed by the largeness of the wisdom which has laid out the plans for erecting upon it, not merely a great and worthy Cathedral Church, but, with it, a magnificent group of just the sort of buildings that a great modern diocese ought to have at its centre. Nor can Washington be thought of as an ordinary diocese, however great. Washington is the Capital of the United States and on Mount Saint Alban there is growing majestically what

will inevitably and beneficially become before, I believe, the end of this century, the unifying centre of the whole Episcopal Church of America. Thus far that Church seems to me to have realized itself, against almost overwhelming odds and through manifold difficulties, as a great *organization*. The day cannot now be far distant when it will realize itself as an *organism*, which is something quite different and much greater still.

No one should venture to plan Washington who cannot look a hundred years ahead.

Happily, most happily, all the initial planning seems to have been in the hands—perhaps I ought to say the heads—of far-sighted men. It is its spaciousness of vision—much less easy of achievement and of far more worth than material bigness—that makes Washington Cathedral, in my judgment, the greatest single Church undertaking in the world today. Bishop's House, Library, Synod House, Guest House, College of Preachers, Schools, Gardens, houses for retired clergy and for canons, ample provision for parking cars—nothing seems to have been forgotten; and the work is going on without hurry and without halting.

A few years ago I ventured to write a little book on "The Nature of a Cathedral." In it I put all that I then saw in connection with our old cathedrals on this side of the Atlantic. At Washington I found almost every idea that I ever had, and a great many more, being splendidly embodied on an altogether majestic scale. I felt curiously at home there—much elated and enlarged.

Those responsible for it, have decided to build a Gothic Cathedral and I suspect that they were wise in so doing. They are also showing wisdom in not merely imitating the work of our medieval forefathers, but in assimilating their ideas and ideals for free and fresh embodiment. They have chosen chiefly for such assimilation

the fourteenth century, but are combining with it admirable reminders of both earlier and later periods. This is just as it should be with those who are heirs of all the ages.

Two things need to be remembered in the building of modern cathedrals. First, that the supreme attribute of architecture is the complete fitness of every part for its intended purpose: and second, that in using, as we occasionally have done, our old medieval buildings for cathedrals in England today, we do the best we can with buildings largely designed for rather different purposes.

I venture to suggest that the naves of modern cathedrals, when they are primarily intended for preaching, need to be thought out afresh. I doubt if any preacher can preach effectively to more than two thousand (or three thousand at the most) on a ground floor. I do not forget that loud-speakers can enlarge a human voice. But the effectiveness of preaching—as indeed of all oratory—lies, not in voice, but in *personality*, and no mechanical contrivance can enlarge personality.

In my enthusiasm I could run on unlimitedly: but I must content myself with one more item—a real bit of ancient and modern organization. I mean the provisions of a separate Church, close to the Cathedral Church itself for the parish in which it stands. This is just what there should be for the obviating of all sorts of otherwise inevitable difficulties. If in the wisdom of the Cathedral authorities the ancient plan should be adopted of making the Rector of the adjacent Church a Canon of the Cathedral, Washington, as I see it, will have solved with the wisdom of other climes and other times, one of a cathedral's big problems which has never, as far as I know, been solved on any other lines.

It was by invitation of the College of Preachers at Washington that I visited the United States. I enjoyed

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my whole visit from start to finish and the finish best of all, for the finish was three weeks on Mount Saint Alban. Throughout I found much more to learn than I had to teach and came home physically and spiritually the better for my very delightful visit. And surely no one ever had nicer things said about him than the last number of THE CATHEDRAL AGE said with truly American kindness about me.

In the same number was a picture of our Chapter House at Chester, a beautifully Early English room of fine proportions. The bookcases, with which in that picture its walls were lined, have since been replaced by others, lower in height and with a sloping desk on top of each. On one such desktop, which I pass every morning on the way to our Sacristy, I have laid out for my own benefit

and for the benefit of the public, a large photograph of Washington Cathedral as it will be when finished, the illustrated booklet on "The Cathedrals in the Nation's Capital," a small block of the Indiana limestone of which it is being built, and a copy of THE CATHEDRAL AGE.

Daily they remind me of my visit to Washington, and during the summer months will daily, perhaps, help pilgrims from the States to realize that all they see at Chester, with the mellowness of age upon it, is being re-embodied on Mount Saint Alban on their own side of the Atlantic, with the lustiness of youth and on a scale worthy of a great people, who share with us a great historic past and for whom, in kinship and amity with us, a still greater future is in store.

THE PURPOSE OF A CATHEDRAL

Cathedral Churches, especially in England, had their origin in the early *Missionary Colleges*, each consisting of a Bishop with his associated Clergy, by means of which the inhabitants of the country were converted to the Christian faith. There were then no Clergy settled in distinct Parishes. The Bishop and his clergy resided at the Cathedral Church (so called from the Bishop's Cathedra or Chair). The name "Cathedral" was not at first adopted but the Bishop's Church was called the "Mother Church." Its objects were then, and are now in Washington Cathedral, fourfold:

FIRST, *Evangelization*, to preach the gospel and to promote missions, to the advancement of Christ's Kingdom at home and abroad.

SECOND, *Public Worship*, for all people, under dignified and inspiring surroundings.

THIRD, *Christian Education*—schools for boys and girls, and the instruction of all who care to listen in the fundamentals of the Christian faith.

FOURTH, *Social Service*, to further the cause of the sick and the poor, and to proclaim those principles of social justice the acceptance of which will hasten the realization of the ideal of united fellowship and the brotherhood of man.

(From Washington Cathedral Guide Book.)

IN MEMORIAM

IN the death of Mrs. Clara Virginia Wynkoop Dorsey, widow of Reverend James Owen Dorsey, Washington Cathedral has suffered a very real loss. Mrs. Dorsey died at her home in Takoma Park recently, after an illness of some months, in the seventy-sixth year of her age.

To recount her life would be to tell a story, blessedly long, of purposeful activity and good deeds. During the last decade of her life, her interest centered in the realization of the Cathedral ideal at Mount Saint Alban. She was one of the original members of the Altar Guild of the Bethlehem Chapel and through the years her work in the Guild was marked by a loyal and beautiful devotion. Her conception of the high purpose of a Cathedral was clear and vivid; she was a joyous, confident crusader. She made for Washington Cathedral hundreds—*literally*, hundreds—of friends whose interest in the Cathedral and whose love for it will continue to grow because she taught them to understand its ideals.

All who knew Mrs. Dorsey will remember the long piece of brown paper, covered with names, which she carried about with her. The name of the first person whom she persuaded to become a Cathedral builder had been jotted down on this sheet of wrapping paper which she had chanced to have with her at the time. Afterwards other names

had been noted below the first one and presently she began to feel a certain sentiment about it. Rather than recopy the names on separate sheets, she kept them all on this original paper which was fortunately large because her list grew rapidly. The names thereon represent men and women of all faiths and even those of no confessed faith. But all of them believed in the Cathedral ideal after they had seen it through the eyes of this clear-sighted woman; they believed in it strongly enough to pledge their personal contributions toward the building of Washington Cathedral.

Few have worked as tirelessly and as effectively for our Cathedral as she did. And other workers in the ranks felt a sort of "lift down the line" when she was with them. There was something about her personality which was at once restful and stimulating. In an age of crowded activity, such as ours, there is always the danger of the inner, spiritual life growing faint. But her spiritual life was never faint and it was always beautiful. In the phrase of a young poet whose lyric voice was stilled by the great war, she "busied her heart with quietude."

People who came in contact with her understood this about her, instinctively; and so they listened and believed when she told them what a Cathedral could mean.

M. B. W

**"WITH PERFECT HEART THEY OFFERED WILLINGLY
TO THE LORD"**

Then the chief of the fathers and princes of the tribes of Israel, and the captains of thousands and of hundreds, with the rulers of the King's work, offered willingly, and gave for the service of the house of God of gold five thousand talents and ten thousand drams, and of silver ten thousand talents, and of brass eighteen thousand talents, and one hundred thousand talents of iron.

And they with whom precious stones were found gave them to the treasure of the house of the Lord, by the hand of Jehiel the Gershonite.

Then the people rejoiced, for that they offered willingly, because with perfect heart they offered willingly to the Lord: and David the king also rejoiced with great joy.—*I Chronicles*, 29: 6-9.

Atmosphere of Mount Saint Alban Aided Power of Bishops' Crusade

BY THE RIGHT REVEREND THOMAS CAMPBELL DARST, D.D.
Bishop of East Carolina.

WHEN the National Commission on Evangelism decided to establish headquarters in Washington, and accepted the kind invitation of the Bishop of Washington and the Dean of the Cathedral to use two of the Cathedral offices, I felt that the arrangement would be a very happy one.

Now that the months of preparation are over, the National Bishops' Crusade completed, and our offices on Mount Saint Alban closed, I know that the members of the Commission were providentially guided when they accepted the gracious invitation of Bishop Freeman and Dean Bratenahl.

From the day that Mr. Palmer and I opened our offices last September until the day we closed them on April the first, we were made to feel absolutely at home, and were given to understand that the resources of the entire Cathedral office staff were at our disposal. The cheerful and constant cooperation of every one connected with the Cathedral from Bishop Freeman to the amiable young man who helped us uncrate boxes and to tie up packages was a source of constant inspiration and helpfulness. We were made to feel from the very first that we belonged.

As I look back over the busy months and realize how busy we were, day after day, night after night, week after week, and then consider that all of these crowded days passed by without strain or irritation, I know that this splendid result was due in large measure to the blessed atmosphere in which we lived and worked.

If our labors were worth while, and I am sure that they were wonderfully worth while, I feel that the results obtained were due in large part to the quiet beauty of our surroundings, and the genuine fellowship of our gracious hosts.

When the National Commission on Evangelism meets the latter part of April, suitable resolutions will be passed, thanking the Bishop, Dean and Chapter for their gracious and generous courtesy in giving us such a pleasant place in which to prepare for the Bishops' Crusade, but in addition to any formal resolutions, I desire, from a very grateful heart to express my thanks for the unfailing kindness of the people of the Cathedral Community, and to express my profound gratitude to God for the privilege of directing this great movement for Christ and His Church in the pleasant and stimulating atmosphere of Mount Saint Alban.

NOTES AND COMMENT

MISUSE OF WORDS

A striking instance of the misuse of words is the selection of the term "cathedral of the motion picture" for New York's largest edifice devoted to that form of popular amusement.

To say nothing of the questionable taste involved in using a strictly religious designation for a theater, the term is not correctly used in any sense. The word comes, from the Greek through Latin, from "cathedra," meaning seat. A cathedra is the official chair or throne of a bishop, a professor or teacher, or any person in high authority. The usage of the word is entirely ecclesiastical, however.

A "cathedral," according to Webster, is "properly, the church which contains the cathedra, or bishop's official chair or throne; improperly, in non-episcopal churches, any of the various large or important churches."

Thus it is seen that even a great church building of another denomination may be improperly called a cathedral. This being true, the selection of the term for a place of amusement must be regarded as striking at the feelings of thousands of persons.

Metaphorical use can scarcely justify the application of a term that has been so long and so specifically connected with the things of the spirit. The term "temple" has a wider application and might more properly be used in relation to a "movie" theater.

Such striving after effect must be frowned upon, not only by those who believe in the proper use of our common tongue, but by those who feel the truth of the saying, "Render unto Caesar the things that are Caesar's, and unto God the things that are God's."—(*Editorial in The Washington Evening Star, April 4, 1927.*)

The Dean of Washington has announced that the first service in the Chapel of the Resurrection recently completed in the south transept of the Cathedral crypt will be held at 10 o'clock on Easter Sunday morning. It will be Morning Prayer without music.

FIELD SECRETARY VISITS TEXAS AND OKLAHOMA

Between January 15th and March 1st the Reverend Edward Slater Dunlap, Canon of Washington Cathedral and Field Secretary of the National Cathedral Association, visited local committees in a number of the principal cities in Texas and Oklahoma to express the appreciation of the Cathedral authorities for their interest and cooperation and to obtain new members of the Association.

His itinerary included San Antonio, Austin, Houston, Galveston, Beaumont, Waco, Fort Worth, Dallas and Wichita Falls in Texas; also Oklahoma City, Tulsa, Norman, McAlester and Muskogee in Oklahoma. On his return to Washington he stopped at Little Rock, Arkansas, where he was the guest of the local committee.

Through sermons preached at the invitation of the local rectors, illustrated lectures given in parish halls and in private homes, and widespread publicity

in daily newspapers, Canon Dunlap estimates that he brought the inspiration, plan and purpose of the National Cathedral undertaking to thousands of people. Many of them expressed great interest in the progress which is being made in completing the Cathedral fabric and in developing the agencies associated with the Cathedral under its broad powers granted in the charter from Congress.

Canon Dunlap and the Reverend Arthur B. Rudd are planning to visit local committees in other sections of the country during the remainder of this year.

ANNUAL MEETING OF NATIONAL CATHEDRAL ASSOCIATION

The Annual Meeting of the Committees of the National Cathedral Association will be held on Friday, April 29th, at Mount Saint Alban at 2.30 o'clock.

The speakers will be the Bishop of Washington, the Right Reverend James E. Freeman, D.D., LL.D.; the Bishop of Rhode Island, the Right Reverend James De Wolf Perry, D.D.; the former Bishop of Pennsylvania, the Right Reverend Philip Mercer Rhinelander, D.D., LL.D., and the Honorable George Wharton Pepper, LL.D., National Chairman of the National Cathedral Foundation.

Reports will be summarized from the local committees throughout the country and opportunity will be afforded to all who attend the meeting to see the new Norman chapels, now structurally complete, in the crypts and the construction work under way on the main floor of the edifice.

THE CATHEDRAL AGE

NEW BOOK ON LAY EVANGELISM

The Bishop of Washington has made available to all lay readers in the Diocese a helpful book entitled "The Ministry of Laymen—A Plea for Lay Evangelism," by Leon C. Palmer, B.D., Executive Secretary of the National Commission on Evangelism, and recently appointed General Secretary of the Brotherhood of St. Andrew. "In my judgment Mr. Palmer has furnished us in this book a most timely and helpful contribution to the manifest need of the Church," says the Right Reverend John G. Murray, D.D., Bishop of Maryland and Presiding Bishop of the Church, in the foreword. The preface has been contributed by the Right Reverend Thomas C. Darst, D.D., Bishop of East Carolina and Chairman of the National Commission on Evangelism. The book is available through the headquarters of the Brotherhood of St. Andrew, 202 South 19th Street, Philadelphia, Pennsylvania.

LECTURE FOR BENEFIT OF GARDEN GUILD

Through the courtesy of Mrs. John Henry Hammond, an illustrated garden talk on "Old World Gardens Interpreted through Yew and Boxwood," by Mrs. Nellie B. Allen, landscape architect, was held in the Assembly Room of the Cosmopolitan Club, 135 East 40th Street, New York City, on Wednesday afternoon, March 9th. This delightful lecture, enjoyed by an audience of more than 250, was given for the benefit of All Hallows Guild, the Garden Guild of the National Cathedral Association. The colored slides showed Italian, English and American gardens, as well as views of recent yew and boxwood adventures on the hillside of Mount Saint Alban, the incomparable site of the National Cathedral.

The patronesses for the garden talk were: Mrs. Spencer Aldrich, Mrs. Edmund L. Baylies, Mrs. Edward C. Cammann, Mrs. F. Ashton De Peyster, Miss Augusta De Peyster, Miss Frances De Peyster, Miss Rosa Anne Grosvenor, Mrs. Morgan Hamilton, Mrs. E. H. Harriman, Mrs. Charles Isham, Miss Maud Aguilar Leland, Mrs. William A. Lockwood, Mrs. Henry P. Loomis, Mrs. Henry Marquand, Miss Edith Notman, Miss Julia J. Pierrepont, Mrs. William Rand, Mrs. William Willis Reese, Mrs. Frederic W. Rhinelander, Mrs. Douglas Robinson, Mrs. W. Emilen Roosevelt, Mrs. B. Aymar Sands, Mrs. Samuel Sloan, Mrs. John A. Stewart, Jr., Miss Anne W. Stuyvesant, Mrs. Ten Eyck Wendell, and Mrs. Henry White.

NATIONAL CATHEDRAL SCHOOL HONORS MEMORY OF BROWNING

Recognition of Robert Browning as a unifying link in English literature was made in the presentation and raising of an American flag at the Robert Browning Settlement House in Walworth, London,

England, on March 14, the twenty-fifth anniversary of its founding, which was the gift of the faculty and students of the National Cathedral School. Mrs. Spencer Campbell, formerly Miss Natalie Magruder, of Washington, D. C., N. C. S., '04, represented the school and the Lord Mayor of London and the American Consul General to London were among the notables present at the ceremony.

The Robert Browning Settlement House, one of the remarkable social service settlements in the British Isles, is situated in the most thickly populated section of London. The Settlement House formerly was the old York Street Chapel, Congregationalist. The father and mother of Robert Browning worshipped there and there both the poet and his sister Sarahanna Browning were baptized.

The story of the interest of the National Cathedral School in the London settlement house is a picturesque one. When the Reverend J. T. Graves, the present warden, visited America several months ago, he came to Washington to call on Mrs. Robert Barrett Browning, daughter-in-law of the poet, who lives close to Washington Cathedral. While he was a house guest at the National Cathedral School, he announced that March 14th, would be the twenty-fifth anniversary of the founding of the settlement and that in recognition of the appreciation of Browning in the United States, an American flag would be raised on that day.

Miss Jessie C. McDonald, principal of the school, learned that an American flag would be borrowed for that purpose. She graciously suggested that the National Cathedral School for Girls would consider it a great privilege to be permitted to present an American flag to the Robert Browning Settlement House.

The faculty and students of the school quickly raised the fund necessary. Thus on this great day in the history of English social service America shared in renewed tributes to the genius of the great poet who is the common inheritance of the Anglo Saxon people.

Mrs. Spencer Campbell was selected for the pleasant task of raising the flag because of her presence in London and because of her personal friendship with Mrs. Robert Barrett Browning, daughter-in-law of the poet.

NEW YORK COMMITTEE MEETS

Through the gracious hospitality of Mr. and Mrs. Herbert L. Satterlee, the New York Committee of the National Cathedral Association held a meeting at their home on February 10th. An illustrated lecture on Washington Cathedral was given by the Dean of Washington and Major General Grote Hutcheson spoke. The honorable Henry White, LL.D., presided.

NOTES AND COMMENT

THREE APPOINTMENTS ON CATHEDRAL STAFF ANNOUNCED

Three new appointments on the staff of Washington Cathedral, were announced recently by the Dean of Washington, the Very Reverend G. C. F. Bratenahl, D.D., in behalf of the Bishop of Washington and the Cathedral Chapter. These appointments are the Reverend Edward Slater Dunlap, newly appointed Canon of the Cathedral, as Field Secretary of the National Cathedral Association; the Reverend Robert Lee Lewis, as Curator of Washington Cathedral; and the Reverend Arthur B. Rudd, to be appointed Canon of the Cathedral with special duties in the field work of the National Cathedral Association.

Canon Dunlap was for more than twenty years one of the clergy of St. John's Church, Lafayette Square, the historic church known as "The Church of the Presidents" because attended by so many Chief Executives of the United States. A graduate of St. Stephen's College, the University of New York and the General Theological Seminary of New York City, he has rendered excellent service as a Cathedral lecturer and member of its Council, and has been instructor of Sacred Studies at St. Albans School for Boys in Washington Cathedral Close. His success as a parish priest and pastor renders him particularly well qualified for his new work.

The building of the Curator's office where the thousands of Cathedral pilgrims may be welcomed and furnished with such definite information on the project as they may require has broadened the scope of that service. In the Reverend Robert Lee Lewis, the new Curator, an able head for that department has been found.

The Reverend Mr. Lewis is well known to Washington where for four years before joining the Cathedral staff he was Rector of St. John's Church, Beltsville, Md.

He received his education at the West Texas Military Academy, the University of Virginia and the Virginia Theological



Rev. E. S. Dunlap

Seminary. Before entering the ministry, the Reverend Mr. Lewis was advertising manager of the southern division of the Santa Fe Railroad and field secretary and sales manager for the S. A. Mullikan Company of Marietta, Ohio.

Upon his ordination he was general missionary of Southern Idaho and three years later became assistant to the Right Reverend F. A. Juhan, D.D., then rector of Christ Church of Greenville, S. C., now Bishop of Florida.

The Reverend Arthur B. Rudd comes to the Cathedral staff from Emmanuel Church, Newport, R. I., where he has just resigned as rector. He prepared for college at Riverview Military Academy in Poughkeepsie, his native city, and was graduated from Williams and from the General Theological Seminary in New York City.

For fourteen years rector of Grace Church, Elmira, he built and furnished one of the beautiful churches in New York State. In 1916 Mr. Rudd became Special Assistant to the American Ambassador at Petrograd, doing war relief work in Russia and Siberia for a year. After America entered the war, he served as one of the speakers for the Atlantic Division of the American Red Cross and spent eight months overseas as a chaplain with the A. E. F. Before going to Newport he was rector of Trinity Memorial Church, Ambler, Pa., and of St. Luke's Church, St. Albans, Vt.

Throughout his priesthood, Mr. Rudd's avocation has been church architecture. Having designed altars, reredoses and rood screens for several churches in Central New York, he feels that his amateur endeavors have enabled him to appreciate the glory of Washington Cathedral.

He will be associated with Canon Dunlap in the field work of the National Cathedral Association.

Edwin N. Lewis has returned to Washington after a year's absence in New York and resumed on January 1st his duties as Executive Secretary of the National Cathedral Foundation and Editor of the CATHEDRAL AGE.

* * *

In preparing his forthcoming book on American architecture, G. H. Edgell, Dean of Harvard University School of Architecture, has asked for several photographs of the architects' drawings of Washington Cathedral, copyrighted by the National Cathedral Foundation.



Rev. A. B. Rudd



Rev. R. L. Lewis

THE CATHEDRAL AGE

PRESIDENT COOLIDGE DISCUSSES ADVERTISING

Our chief warrants for faith in the future of America lie in the character of the American people. It is our belief in what they are going to do rather than our knowledge of what they are going to have that causes us to face the coming years with hope and confidence. The future of our country is not to be determined by the material resources, but by the spiritual life of the people.

So long as our economic activities can be maintained on the standard of competition in service we are safe. If they ever degenerate into a mere selfish scramble for rewards we are lost. Our economic well-being depends on our integrity, our honor, our conscience.

It is through these qualities that your profession makes its especial appeal. Advertising ministers to the spiritual side of trade. It is a great power that has been entrusted to your keeping which charges you with the high responsibility of inspiring and ennobling the commercial world. It is all part of the greater work of the regeneration and redemption of mankind. (From address delivered before American Association of Advertising Agencies).

INCREASE PREDICTED IN CHURCH BUILDING PLANS

Church building undertakings in the United States this year will reach the impressive total of \$125,960,000 according to the Forecast of Building Construction for 1927 compiled by "The Architectural Forum," 383 Madison Avenue, New York City, and based on confidential reports furnished by 1,678 architects' offices.

This is an increase of 5 per cent over the church building construction reported last year. But the total for 1927 is only approximately 6 per cent of the actual prospective construction in the architects' offices totalling \$2,046,727,000.

CENTRAL N. Y. COMMITTEE HOLDS ANNUAL MEETING

At the annual meeting of the Central New York Committee held in Utica on February 21st, copies of the revised edition of the *Cathedral Guide Book* were distributed and a cordial message of greeting was read from the Bishop of Washington and the Cathedral staff.

Miss Lucy Carlile Watson, chairman, writes: "The progress being made on the Cathedral and other buildings is certainly remarkable. It will inspire fresh interest in the whole undertaking."

The annual offerings and subscriptions forwarded through Mrs. James Merwin, treasurer of the committee, totalled \$265.92

—an increase compared with the total for last year.

SKYSCRAPER WORTH LESS THAN NOTHING AFTER 35 YEARS

Washington Cathedral is being builded for the ages. There is no reason why it should not stand on Mount Saint Alban for centuries as an enduring witness to the permanence of spiritual values.

In view of this ideal, it is interesting to reprint the following Associated Press dispatch recently filed in Chicago:

A 35-year-old skyscraper is worth nothing. A post-mortem of the razed Woman's Temple here has so revealed. In fact the building was worth \$95,000 less than nothing. That sum was the cost of demolition above the amount received from salvage of material.

"An office structure of the most modern design and most advantageous location may be so affected by obsolescence within thirty-five years that its demolition becomes an economic necessity," said a report of a survey made by the National Association of Building Overseers and Managers.

The report added that architectural design, construction, layout and equipment all were obsolete and that equipment had depreciated 100 per cent.

The Woman's Temple was erected as a memorial to Frances Willard, founder of the Woman's Christian Temperance Union. Its site will be occupied by a building for the State Bank of Chicago.

CATHEDRAL STAR AS SYMBOL

A large electrically lighted star burned nightly from Christmas until New Year's on top of the Cathedral at Washington. The star is 547 feet above the city, as high over the Potomac as the top of the Washington monument, counting the height of the apse and the height of Mount St. Alban, site of the Cathedral.—(*Columbia [Pa.] News*).

GIFTS FOR PREACHING MISSION ANNOUNCED

Two gifts of ten thousand dollars each from devoted Churchwomen to be used toward endowment of the preaching services at Mount Saint Alban have just been announced by the Bishop of Washington. This announcement coincides with plans for the third annual summer conference of the College of Preachers to be held during the week of June 13th.

Mrs. Gibson Fahnestock, of Washington, gave \$10,000 toward the endowment of the College of Preachers in memory of her mother, Mrs. Snowden Andrews, of Baltimore. Until the College of Preachers has its own building within the Cathedral Close, the income from this offering and other gifts will be used to defray the expenses

NOTES AND COMMENT

of those in attendance at the annual Summer conferences, including the one to be held next June.

The second gift, also of \$10,000, is from Miss Olivia Phelps Stokes, of Redlands, Calif., and Lenox, Mass., for the "Caroline Phelps Stokes Memorial Outdoor Service Fund." The income will be used for the present for the people's evensong services which have been held at the Peace Cross for more than 25 years from Ascension day to the feast of St. Michael's and All Angels. From these services held in the shade of the Cathedral Close, there was spread to other cities a remarkable interest in the revival of open-air preaching.

Miss Stokes has notified the Cathedral authorities through her nephew, Canon Anson Phelps Stokes, that she would be glad to have the income from her gift include expenses for the broadcasting by radio of the Sunday choral evensong services in Bethlehem Chapel.

PLANS FOR SUMMER CONFERENCE OF COLLEGE OF PREACHERS

Bishop Rhinelanders announces that the two general topics of the Summer conference of the College of Preachers will be "The Evolution and the Incarnation," by Rev. Dr. William C. Woods, of Kent, Conn., and "Preaching the Atonement," by Rev. Leonard Hodgson of the General Theological Seminary in New York City. Each of these lecturers has selected a list of books to be read preparatory to the conference sessions.

Certain changes will be made in the schedule from that of last year, chiefly to give the men more opportunity for discussing the subject matter of the lectures.

No charge is made to the members for their board and lodging while attending the College of Preachers, hospitality of this nature being extended to them by the Cathedral authorities. Last year 45 men representing 20 dioceses were in attendance, together with a faculty of 10. Applications from those who wish to attend this Summer, it is expected, will tax the limited facilities the College of Preachers has to offer.

It is expected Rev. Dr. G. A. Johnston Ross of the Union Theological Seminary, New York, will be on the faculty again this year.

Several years ago the Cathedral authorities approved a plan for the revival of Christianity through the power of preaching, and to carry the idea into execution the College of Preachers was organized as part of the Cathedral undertaking.

Offerings totaling \$50,000 already have been received toward the building of the

guest house which will serve as a temporary home for the College of Preachers. This unit may be built for approximately \$250,000 plus the necessary endowment for maintenance. Ultimately the Cathedral Close will contain a separate building for the College with ample quarters for the warden, the faculty and resident candidates for special preparation in evangelistic preaching.

SOUTH DAKOTA INDIANS WISH CATHEDRAL GODSPEED

The following letter comes to THE CATHEDRAL AGE from Amos Ghostbear:

"We have been very, very busy with our Bishops' crusade in Pine Ridge Mission at this time. For a while back in February the whole reservation was quarantined for 10 days, account of heavy epidemic, sickness and mortality. Owing to that, we did not have service on February 20. We will put our whole effort in the near future to maintain the work for the National Cathedral. At present writing, we now have services for Bishops' Crusade until 7th of March.

"May *Godspeed* to hasten the building that our Nation be proud to worship to our Almighty God.

"Hoping that in your prayers, you will remember our poor people in South Dakota.

I am your friend,
AMOS GHOSTBEAR."

* * *

A welcome and honored visitor to Mount Saint Alban recently was the Bishop of Alaska, the Right Reverend Peter Trimble Rowe. He expressed great satisfaction at the remarkable progress made in completing the Cathedral crypts since he was here two years ago.

"I always tell our people in Alaska that this Cathedral has a national work to do," Bishop Rowe said. "They are interested in this great undertaking. They will help you with their prayers and their humble offerings."

VIENNA'S CATHEDRAL DROPS MEDIEVAL SPIRE WATCHMAN

For the first time in over 400 years the Gothic spire of St. Stephan's Cathedral in Vienna is without a watchman. Thirty years ago automatic street fire alarms made the fire watch a mere supernumerary. But the habit of centuries was strong, and the post was not finally abolished until a few days ago when Vienna decided to cut down city expenses. Similar customs enduring from the Middle Ages go down with the passing of the fire watch and town crier, although an exception is that the muezzin still continues his call to

THE CATHEDRAL AGE

prayer from the Moslemized minarets of St. Sophia in Constantinople.

St. Stephan's has been Vienna's watchdog through trying times. When the Turk marched west in 1683, and again in 1809 when the French threatened Austrian supremacy, the old cathedral tower did good service. Gold-braided Generals watched from its gargoyled lookout and sent forth swift messengers on hazardous missions. Visible from distant points of the horizon, its spires have been familiar landmarks since the fourteenth century.—(*From New York Times*).

BURGOS CATHEDRAL REPORTED IN SERIOUS NEED OF REPAIRS

According to recent press reports, Burgos Cathedral, which was begun by Bishop Maurice, an Englishman, and King Ferdinand, the Saint, between 1220 and 1230, and which is one of the earliest purely Gothic Churches in Spain, will fall to pieces soon unless immediate repairs are made.

As a result of the publicity given the matter by the newspapers of Europe generally, the Spanish cabinet recently voted

the fund necessary to save this historic structure. But it is a slow start. Weather and time have done great damage, especially to the western towers. The transept also is about in ruins.

What makes Burgos Cathedral so conspicuous externally is its magnificent central tower added in A. D. 1567—to say nothing of the two open-work western towers, built by Meister Hans of Cologne, which have also added to its picturesque outline and to its renown. The plan, one of the most poetic of all Spanish Cathedrals, represents a latin cross with nave, aisles, and transept.

Among the side chapels, which are of extraordinary size, the octagonal Capilla del Condestable, over fifty feet in diameter, is especially renowned for the beauty and magnificence of its late Gothic detail.

The four round, massive piers which occur at the crossing of nave and transept, which were built after the collapse of the previous Gothic piers in A. D. 1539, support four great pointed arches and the elaborate fan-like "squinsches"—which, structurally, form the transition from the square plan to support the octagonal mass of the high and massive tower and lantern above.—Romer Shawhan, A. I. A. in *Cleveland Topics*.

Form of Testamentary Disposition

PERSONAL PROPERTY

I give and bequeath to the Protestant Episcopal Cathedral Foundation, of the District of Columbia, a body corporate, the sum of dollars.

REAL ESTATE

I give and bequeath to the Protestant Episcopal Cathedral Foundation of the District of Columbia, a body corporate, and its successors, forever

In the District of Columbia a will bequeathing either personal or real estate should be attested and subscribed in the presence of the testator by at least two credible witnesses.

For additional information please write to the Dean of Washington, Mount Saint Alban, Washington, D. C.

NOTES AND COMMENT

Miss Sophie W. Condict, for many years a member of the Washington Committee of the National Cathedral Association, has presented the Cathedral with two beautiful lace squares to be used as chalice veils for the high altar at great festival services.

* * *

An interesting reliquary has been presented to St. David's Cathedral in Wales in the name of the Eastern Orthodox prelates as a memento of their visit to the shrine of St. David during the Nicæan Commemoration of July, 1925, says a recent issue of the *The Christian East*.

The Reliquary is of a *Noah's Ark* shape, the account continues. The sides and ends are formed of copper plates covered with rich enamels of Byzantine workmanship in the style of the thirteenth century.

* * *

"No nation has ever risen in cultural pre-eminence beyond the art expression of its Capital," said Edouard Albion, of the Washington National Opera Company, recently.

"The Athens of Pericles, the Florence of the Medici, the Paris of Louis XIV, are all torches of high art illumination flung across the centuries which now beckon us anew to kindle the sacred flame in the New World."

A silver alms-dish, gift of King George V of England to the Cathedral of St. John the Divine in New York, was presented by Sir Esme Howard, the British Ambassador, on February 13th, at a service attended by 2,000 worshippers.

The gift was accepted by Bishop Manning in the name of the trustees of the clergy and laity of the Diocese of New York.

WASHINGTON CATHEDRAL SERVICES

The Bethlehem Chapel

EVERY SUNDAY:
 Holy Communion 7.30 A. M.
 Morning Prayer and Litany 10.00 A. M.
 Holy Communion and Sermon, 11.00 A. M.
 People's Evensong and Sermon, 4.00 P. M.
 (This service broadcast by Radio.)
 EVERY WEEK DAY:
 Evening Prayer 4.30 P. M.
 EVERY THURSDAY AND HOLY DAY:
 Holy Communion 7.30 A. M.

Open Air Services

At Peace Cross or Amphitheatre, weather permitting
 SUNDAYS, ASCENSION DAY TO
 MICHAELMAS:
 Evensong and Sermon 4.00 P. M.

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Bishop Slattery in The Churchman

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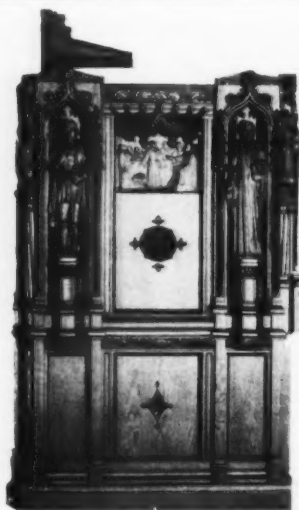
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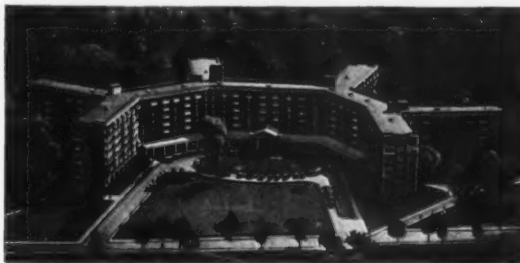
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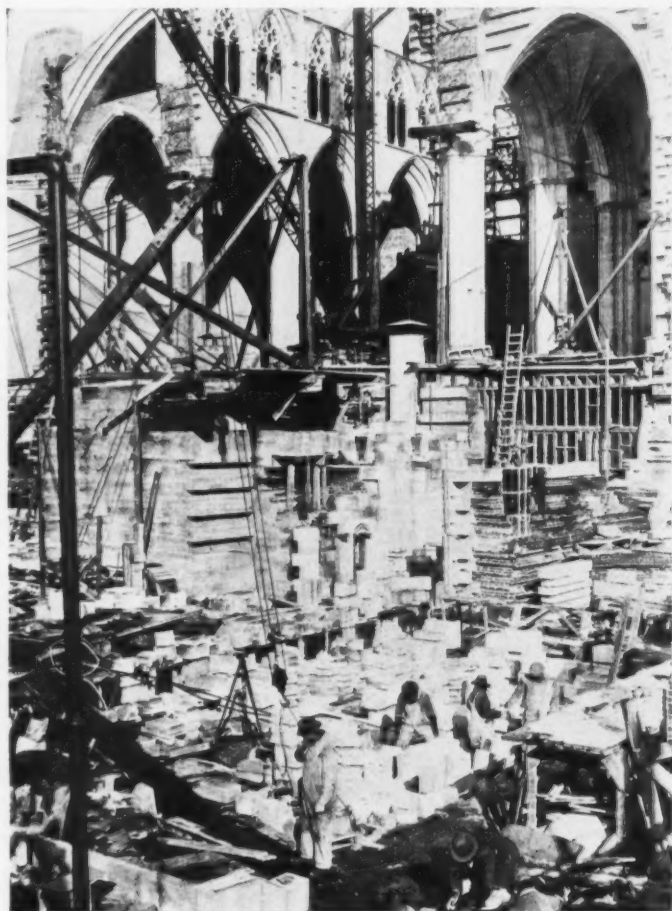
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